All the News of the Theater

JUNE 23, 1915 PRICE TEN CENTS

MARGUERITE SNOW

Drama, Motion Pictures, Vaudeville

Russell Crawford with the result of a morning's patience at his home, Ardmillan Cottage, South Casco, Me.

"Kingfisher," the cool and luxurious retreat of our own Elsie Janis on the River Thames, London. Adjoining are acres of beautiful flower gardens

Walter D. Greene, going, well-provisioned, into the woods at Lake Sebec, Me.

Frank McIntyre holding up a tree in front of his home at Ann Arbor, Mich.

Cyril Maude and his daughter Margery leaving their home at Cleveland Gardens, London, for a stroll

Marion Fairfax showing Gyp some distant birds at her summer place in Shoreham, L. I.

Marise Naughton enjoying a well-earned vacation in the deep foliage of St. Louis County, Mo.

Mr. and Mrs. Robert T. Haines at their picturesque country place, Larchmont, N. Y.

Nella Webb and party snapped on the "Sonoma" on her arrival in Australia. The two center figures are Mrs. Hugh D. McIntosh and Nella Webb. The gentleman on the extreme right is Miss Webb's husband. The two in the back row are Clifton Clarke, General Manager, Rickard's Tivoli Theaters, and Lou Parks, Publicity Manager for the same firm

FAR FROM THE RIALTO'S MADDING CROWD

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXIII NEW YORK, WEDNESDAY, JUNE 23, 1915 No. 1905

JUST TALK

By JNO. LYNCH

I KNOW a very delightful old lady. She has no patience with this twaddle about being eighty years young. She is eighty years old and proud of it. That isn't so very important. The fact worth mentioning is that she has lived for three hundred and sixty-five days during every one of those eighty years, making due allowance for leap-years. Lived, I say; not existed. I don't believe that she ever wasted much time in being an infant. If she told me that she had been raised on the bottle, I should be very much inclined to inquire the brand and the vintage year.

It was only the other day that she said to me: "I have been going to the theater ever since James K. Polk was President. My mother died when I was born. My father was in Congress. He used to carry me to the theater with him when I suppose I ought to have been in bed. I am glad that he did. To my way of thinking the time spent in sleep is just that much time lost. 'We will have countless centuries to rest our bodies after we have completed our earthly tasks and handed in our resignations."

"And you still go to the theater?" I asked.

"Of course I do," she answered. "The only way to get real enjoyment out of the theater is to go all the time. If you miss a night you have lost something. You are bored and bored and bored; but you do get your moments. Life is just one long sentence with the moments for exclamation points. Anyway that is what it is for women. Eve would surely have found her garden boresome if she hadn't eaten that apple. The apple was her moment. It was the memory of it that made the garden seem desirable in retrospect."

"You have seen many changes on the stage?" I ventured.

"Nonsense!" she exclaimed. "The stage doesn't change. It is the most conservative institution on earth. In all essentials it is just the same as it has always been. Don't tell me that I am behind the times. At all events, I have the advantage of having the times behind me. I've seen enough to know what I am talking about."

"But we hear——"

"Oh, yes; we hear many things. What do they amount to? To be sure, we have electric lights now instead of gas or lamps. And we work day and night to shade and dim our electric lights so that they will give the impression of candles. We have the spot light, too, which is the silliest, most inartistic, most ridiculous thing conceivable. Actors puff up with pride and assert that they have abolished the aside because it is not true to life. And they do an hundred and one things quite as artificial. The stage is the stage because it is not true to life. I should like to make every actor understand that the stage is the Land of Real Things That Never Were. There is nothing artistic—I hate that word!—about a photograph. It is the task of a true artist to accept Nature's suggestions but not to register her mistakes."

"We do not declaim any more," I urged gently.

"We do not!" emphatically. "We mumble! A little declamation wouldn't do us a bit of harm. And it will come again. These things all go in cycles. All that Time asks is time. Not that I care very much for oratory. But the world demands it every so often. The forum will have other Websters, the stage other Forrests. In the meantime, we can get along very comfortably with phonographs."

I tried a new tack.

"You have lived in many countries and seen many actors," I suggested. "What do you think of the American actor?"

"For the American he is the best actor on earth. For anyone else, he is the worst. Wriggle as we may we cannot escape from our birthright. The American is often spoken of as being crude and uncivilized. In many ways he is the most civilized person on earth. He is better bathed, better fed, better housed and better natured than any other human being. This makes him rather uninteresting. He lacks high lights and he takes things too easily. To a Frenchman a *grande passion* is a thing more important than a religion. To an American it is a nuisance. The stage needs intense feeling. Art is simple, but you have to go through a good deal of highfaluting before you realize this. The American is a poor highfaluter. After he gets worked up to a certain point he is bound to laugh. Art won't stand being laughed at. I don't know that I blame it."

"An Englishman once told me that the chief trouble with our actors is that while many of them are gentlemen, few of them can act like gentlemen," I said.

"He spoke the truth. But I should think a good deal more of him if he had lied a little. A kindly lie is always more to be admired than an unpleasant truth. And Englishmen never really know America. To them it consists of but two things—the sweet-smelling life of places like Newport, and the evil-smelling life of the ranches of the Far West. Not that such false theories belong entirely to Englishmen. To everybody west of Poughkeepsie the Tenderloin is New York. America has many lives. I wish that our dramatists would discover this. They stick too tenaciously to their grooves. Their plays all seem wofully thin five years after they are produced."

"But is not the actor of to-day more of a student than the actor of yesterday?"

My old friend laughed at me.

"Bless your heart," she protested, "actors are not students. Say what you will acting is an instinct. You have it, or you don't have it. Let me illustrate: A friend of mine was given an important part in a play dramatized from a popular novel. She was visiting me at the time. I suggested to her that it might be a good idea for her to read the book. She said that she would but she didn't. Finally, I bought a copy of the book and presented it to her. She thanked me prettily and took the volume to her room. On the night of the opening performance, after she had gone to the theater, I went to her room and found the book, with its leaves uncut. The play was a success. My friends made a great hit and in the morning all the critics declared that she alone, of all the players, had a proper knowledge and appreciation of the ideas of the author of the book."

I asked one more question:

"You know many actors?"

"No layman or woman ever knows actors. They never really show themselves when anyone outside their own trade is about. That is why we find them so interesting. We prefer our idols with feet of clay. Most of us like them best when they have heads of porcelain, too. We all like to play with dolls. The theater is nothing but an enlarged doll's house. It will endure because none of us really do ever grow up. Now I'll tell you a little story and then I won't say another word: A man I know was talking with a manager the other day. 'Why do you make all your productions things to see?' he asked. 'Why don't you give people something to hear once in a while?' The manager gave the usual answer, 'That is on account of the demands of the tired business man,' he said. 'Ah!' said my friend, 'I take it then that you wish me to understand that the business man is rubber-tired.'

"Slangy? Of course. I am old enough to use slang if I want to—and I do want to very often. Don't be afraid of slang. It is the method humanity uses to express its thoughts when the ways of the grammarians prove inadequate. And you may be sure that humanity will convey its meaning by hook or by crook. Do not forget that in the puritanical times, when the law forbade a man to kiss his own wife on Sunday, the first day of the week was universally referred to as 'The Day of Rest.'"

The majority of the rank and file of humanity loves conventions. It goes by precepts and moves by practice. If some one in authority says a thing is so, it relieves us of the necessity of thinking it out for ourselves.

We think in crowds. We take our impressions from the obvious.

But the unconventional view is the one that stands out—the unconventional that is not the eccentric view. It must comport with common sense, in order to appeal to our sense of justice. It must square with what we know to be right in logic.

That is what makes this article interesting. The views are the sane views of an experienced theatergoer and a logical thinker.

MADAME CRITIC

NOW that the regular season is at an end and the summer season about to begin, we are all wondering in what shape we will demand our *silly* entertainment. So far as most of ub can see, the supply appears to be exhausted. The musical comedy producers have injured summertime chances by having given us hot weather shows when the snow lay on the ground. This was certainly very thoughtless of them, but I suppose the demand for variety, and then *more* variety, urged them to take advantage of every possible bit of stage business known to the overworked brains of stage bosses. Really, in recalling stage effects employed in the past few seasons, it is easy to see the strain under which producers have labored. The cry for novelty has sponged up every bit of refreshing amusement. At least so it appears on the surface. The man who puts on a summer attraction at this time and makes it the talk of the town is going to achieve a record of far greater merit than the onlooker would suppose.

I am just waiting to see how he handles the problem. Perhaps the summer cocktail, by its very generosity of mixture, has turned our taste. We have seen the prettiest girls, the most shapely dressed and undressed, in every conceivable pose with every possible expensive stage prop as a sure guarantee that the public must be bewildered into approval. We have had slathers of clothes, of furniture, of comedy (of its own peculiar kind), of one-two-three orchestration and o h e tonal talent. What is there left? Mere repetition. Consequently, I fancy that unless some Elmer Reisenstein comes forward with a new set-back-forward method of holding our jaded interest, there is going to be a dull time in store for those New Yorkers who are compelled to send their wives to the country. The springtime for revivals of famous melodramas has passed and even at regular prices the all-star cast won't fill a theater in an old play.

Most of us remember with delight those hot nights of midsummer, when an unknown actor or actress could jump into unexpected popularity by the rendition of a song of the sort that Maude Muller in the simplicity of her soul might have sung while she raked the hay. Happy, happy days, those! They seem ages ago. And with what awe the out-of-towners listened to the stay-at-homes in the audience, who boldly joined with the irresistible chorus in the refrain, with the assurance that they were New Yorkers and so privileged to do as they chose. Many a dull conventional fireside the following winter listened to the telling of tales of such daringdo.

Then the yards and yards of gay ribbons used to fasten the ponies and squabs, the buckets of confetti and varicolored streamers, the dozens of chorus youths employed merely as automatical backgrounds for frisking young women with calsomined faces unblinkingly facing the calcium!

Lately the winter promenades in the audience in a smoky atmosphere, the overhead perspective on glass partitions called walks caused us to marvel, but they have lost their shock and next year they will be considered too old to be employed as novelties.

What ingenious mind is going to devise a different sort of thrill?

Perhaps plans are being made right now, and by July everybody will be talking about the new sensation. Let us hope so, for no New Yorker would deserve the name if he didn't demand novelty and get it, too.

The past season gave little promise of new things but it surprised us by surpassing all expectations—this, too, when the eternal triangle was supposed to have completely lost its hold on our affections. Playwrights, by necessity, seemed to understand that they must see things in a different light, else there would be empty houses instead of full ones. The war was, in the beginning, branded as the murderer of the drama, but not in a long time have so many successes stayed so long in our midst. All sorts of plays were given us, so that the person who couldn't find something to his liking had no business seeking any kind of amusement. The signs along Broadway, told the story and it was merely necessary to make a choice. Only the heavy-weight drama was barred. It's no use trying to lure the public into something worth while by saying that it won't prove as classic as they fear. Shakespeare and Broadway are not even third cousins, so why endeavor to establish a fictitious relationship?

Next fall, however, will be the test. Surely, if ever the United States' playwright had an opportunity, it seems to be right now. It actually sits up on its haunches and begs to be given an encouraging pat on the head. The foreign dramatists are proving the fallacy of the saying that the pen is mightier than the sword and now is our natives' time to take up the pen.

Some one said that there are only thirty-six dramatic situations possible, and goodness knows they all seem to have been used up, but—by Europeans. It is for us to get an original combination of them. I sincerely hope the crook-detective form of play will be abandoned. It has become an awful bore. I have tried to analyze the charm of such plays and I think it lies in the nonchalant, masterful character of the smuggler or bank burglar or sleuth or whatever specimen of the underworld the playwright ennobles. We Americans dearly love to see one man outwit another, and of course the stage criminal does this every time. But the dramatist can't stop there for the criminal, in order to win the love of the banker's daughter and live happy ever after, must undergo a moral uplift. The secret service sleuths, too, must have a coating of splendid character before all can be well. This is readily explained in the final scene. You don't really have to wait for it if you don't wish to, for you know the playwright wouldn't forget so essential a detail. We are tired of namby pamby love scenes between the juvenile and ingenue. The love-making of children is not so compelling as it once was when the white muslin befrocked and pale blue ribbon besashed sweet young thing would crouch on a footstool and tell sister or aunty or some other experienced person how much she loved Gerald. And all the time Gerald had been cashing other people's checks or doing something equally daring. Love-making must be clever these days. It must be a game well played by two people old enough to realise what it all means. I think that the juveniles in "A Full House" are too juvenile to make anyone take serious interest in their prospective marriage.

White, N. Y.

HUGH CAMERON,

Who Has Scored One of the Greatest Comedy Hits of the Year as Officer Mooney in "A Full House."

By the way, I saw this farce for the second time last week and more genuine laughter I have seldom heard in mid-winter. It was a delight to watch such work on the part of the cast. No fear of not getting your money's worth here—that is provided you like to laugh at situations worth laughing at.

May Vokes is quite the funniest housemaid it will ever be your good fortune to see. Her jag-dance with the whiskey bottle will make you laugh until the tears roll down your cheeks and when she steps on the burglar's hand as he lies concealed under the piano and then walks away with the rubies still in her stocking you think there can be nothing more, but there is.

My first impression of Hugh Cameron's hit was by no means exaggerated. His audiences revel in his original Officer Mooney. His success is not due merely to the lines he speaks either. He acts with his eyebrows, his eyelids, the corners of his mouth, the nostrils of his nose. His back is eloquent.

I was delighted to discover that Cameron is as unassuming in private life as he is self-assertive as Officer Mooney. He is very happy over his hit as Mooney. I asked him if he had made a specialty of policemen and found that this is his second role of the kind. Mr. Cameron has had most of his experience in stock work. He likes stock and says so.

"When you are with a stock company," he said, "you have a home feeling, for the audiences grow to know and like you, the company works easily together and there is the variety of the different plays to keep one continually interested. Then, too, you feel a genuine interest for the city in which you are playing. You keep up with its local affairs and can discuss them with its citizens as if you had always lived there."

I asked Mr. Cameron if he had higher ambitions than comedy.

"I can't say that I have," he replied. "The sound of an audience laughing is the most inspiring, most satisfying sound I have ever heard."

MARIE B. SCHRADER.

HOW SHAKESPEARE WORKED

By Sir Arthur Quiller-Couch

As I read the play and seek to divine its process of construction, writes Sir Arthur Quiller-Couch in the *North American Review*, in telling how Shakespeare may have conceived "The Midsummer Night's Dream," I seem—and the reader must take this for what it is worth—to see Shakespeare's mind working somewhat as follows:

He turns over his repertoire of notions and takes stock.

"Lyly's model has had its day, and the bloom is off it; I must not repeat the experiment of 'Love's Labor Lost.' . . . I have shown that I can do great things with mistaken identity, but I cannot possibly express the fun of that further than I did in 'The Comedy of Errors'; and the fun there was clever, but a trifle hard, if not inhuman. . . . But here is a wedding; a wedding should be human; a wedding calls for poetry—and I long to fill a play with poetry. (For I can write poetry. Look at 'Venus and Adonis'!) . . . Still, mistaken identity is a trick I know, a trick in which I am known to shine. . . . If I could only make it poetical. A pair of lovers? We must not make it farcical. It was all very well to make wives mistake their husbands. That has been funny ever since the world began; that is as ancient as cockoldy, or almost. But this is a wedding play, and the sentiment must be fresh. Lovers are not so easily mistaken as wives and husbands—or ought not to be—in poetry.

"I like, too"—we fancy the young dramatist continuing—"that situation of the scorned lady following her sweetheart. . . . I did not quite bring it off in 'The Two Gentlemen of Verona'; but it is none the less a good situation, and I must use it again. . . . Lovers mistaking one another . . . scorned lady following the scorner . . . wandering through a wood (that is poetical, anyhow) . . . Yes, and by night; this play has to be written for a bridal eve. . . A night for lovers—a summer's night—a midsummer's night—dewy thickets—the moon. . . . The moon? Why, of course, the moon. Pitch darkness is for tragedy, moonlight for softer illusion. Lovers can be pardonably mistaken—under the moon. . . . What besides happens on a summer's night, in a woodland, under the moon?

"Eh? . . . Oh, by Heaven! Fairies! Real Warwickshire fairies. Fairies full of mischief—Robin Goodfellow and the rest. Don't I know about them! Fairies full of mischief—and for a wedding, too!

"Fairies, artificers and ministers of all illusion . . . the fairy ointment, philtera, pranks, 'the little western flower.' These and wandering lovers, a mistress scorned—why, we scarcely need the money, after all!"

Then—for the man's fancy never started to work but it straightway teemed—we can watch it opening out new alleys of fun, weaving fresh delicacies upon this central invention. "How, for a tangle, to get one of the fairies caught in the web they spin? Why not even the fairy queen herself? . . . Yes; but the mortal she falls in with? Shall he be one of the lovers? . . . Well, to say truth, I haven't yet given any particular character to these lovers. The absolute jest would be to bring opposite extremes into the illusion, to make Queen Mab dote on a gross clown. . . . All very well, but I haven't any clowns. . . . The answer to that seems simple: if I haven't I ought to have. . . . Stay! I have been forgetting this interlude all this while. We must have an interlude; our interlude in 'Love's Labor Lost' proved the making of the day. . . . Now, suppose we make a set of clowns perform the interlude, as in 'Love's Labor Lost," and get them chased by the fairies while they are rehearsing? Gross flesh and gossamer—that's an idea! If I cannot use it now I certainly will some day. . . . But I can use it now! What is that story in Ovid about Midas and the ass' ears? Or am I confusing it with another story—which I read the other day in that book about witches—of a man transformed into an ass?"

Personal

CARTWRIGHT.—It is with genuine regret that we learn of the death in London on May 25 of Charles Cartwright. During his thirty-eight years on the stage Mr. Cartwright was associated with many noted players, and his impersonations were as powerful as they were varied. He made his first appearance on the stage in 1874. American theatergoers will remember him as Kleschna in "Leah Kleschna" with Mrs. Fiske, and as the Count de Maigny in "The Lily."

HACKETT.—James K. Hackett inherited $1,179,383 from his niece, Mrs. Minnie Hackett Trowbridge, according to an appraisal of her estate, filed last Wednesday. Mrs. Trowbridge cut off Mr. Hackett by her will and left the residue to her husband, Francis Emory Trowbridge. He died before her death, but as she was previously adjudged incompetent, she was unable to make another will which would prevent the residue from going to her next of kin, Mr. Hackett.

MERRIVALE.—Phillip Merrivale has been engaged by Klaw and Erlanger and George C. Tyler to play a leading role in their forthcoming production of "Pollyanna." Mr. Merrivale, who sailed for England on the *St. Paul* last Saturday, has appeared at the principal London theaters and came to this country last season as a member of Mrs. Patrick Campbell's company. His most recent appearance here was in the Barker production of "Trojan Women."

MELVILLE.—Emilie Melville, who has been playing Mrs. Chichester in "Peg o' My Heart" since the opening night, is now dividing her time between the play in Chicago and the Essanay studio which is turning out "The White Sister." Miss Melville was specially engaged for the part of the Mother Superior in "The White Sister" with Viola Allen.

SMITH.—Seymour Wemyss Smith, Hartford critic for THE MIRROR, has been confined to his home in that city, under the care of two hospital nurses for the last several weeks in a critical condition owing to heart trouble and rheumatic fever. He is still confined to his bed and will be for some weeks.

SNOW.—The pretty subject of this week's MIRROR cover had considerable success on the musical comedy stage before entering the motion picture field, where she is now engaged with the Metro Pictures Corporation. Marguerite Snow reached her greatest popularity by her work in "The Million Dollar Mystery," produced by Thanhouser, with whom she made her screen debut. When Francis Bushman joined the Quality Company two months ago he chose Miss Snow from among many possible selections for leading woman in the productions to be released by Metro. A screen adaptation of "The Second in Command," shown in August, will be the first appearance of Miss Snow with Mr. Bushman.

YVONNE.—It is not often that a little actress enjoys the distinction of appearing in two different productions at two different theaters in the same week. This is what really happened recently to little Mimi Yvonné when she played the child Adrienne in "A Celebrated Case," at the Empire Theater, and made her personal appearance at the Broadway in the film production of "Bootles' Baby." At the latter house she occupied a box and related her experiences in the making of the picture in which she played the title role. Though born in England little Mimi has gained her stage experience in this country. She made her debut as little Peter in "Passers By," after appearing in several film productions of the Universal Company. This engagement concluded she returned to pictures, playing leading parts with King Baggot. Subsequently she was seen in the title role of "The Bachelor's Baby" on tour and in the film productions of "The Littlest Rebel" and "The Kreutzer Sonata." Those who saw the all-star revival of "A Celebrated Case" will remember the delightful naturalness with which the little actress played the part of Adrienne.

SELF-EXPRESSION but not self-assertion.

NOT even a man—an actor!—GEORGE SAND.

THE aim of art is not to copy nature, but to express it.—BALZAC.

SHAKESPEARE saw human nature as through a prism resolve itself into all its chemical elements.

EFFECTS! What are effects but the accidents of life, not life itself.—BALZAC.

To be serious cheerfully is the sign of greatness.—ANONYMOUS.

THE true purpose of the drama is not to encourage vice by concealing it, but to denounce it by exposure.—EMILE AUGIER.

"A BIT OF LOVE"

John Galsworthy's Latest Play as Produced in London

To begin by finding fault, Mr. Galsworthy has—not for the first time—chosen to bring extremes into collision. A Devon village, and a curate who was a Christian in the manner of St. Francis—how could they agree? A village—a real country village, whether in Devon or elsewhere—is Pagan in act and feeling, and in "thought" as timidly conventional as could be. It dreads nothing so much as singularity and chatters more than a forest of monkeys. Put into its midst a young man who cares nothing for the conventions, who is resolute to stifle in him the "natural" man for the sake of higher aims, who believes only in love, love, love, seeing love very differently from his neighbors, and of course there is a tragedy. We do not for a moment mean that the tragedy is not just and moving; but that feeling of "of course" seemed always to blunt its poignancy. So writes the London *Observer* about John Galsworthy's latest play.

The wife of Michael Strangway, as our readers

WHITE, N. Y.

GEORGE NASH,

Whose Pleasing Personality and Dry Humor Made His "Baron" Hamilton in "The Three of Hearts" a Particularly Enjoyable Performance.

probably know by now, ran away from him, and lived in sin with the doctor of a neighboring town. Now, when your wife runs away from you, there are two courses, and only two, that are decent for a Christian gentleman: One is to go and horsewhip the other man and fetch the woman back; the other is to divorce her and get all the "damages" you can (see the story, "Why Not?" in Mr. Galsworthy's latest book). Neither of these courses appealed to Michael Strangway. How could he fetch back a woman who did not want to live with him? How could he divorce her when the divorce, she had assured him, would ruin the life of the man she loved and hers with it? So he set himself just to bear the agonies of desire and shame and jealousy, and to find relief in love—love of the lost woman, of the birds and beasts, of the children, and even of the fools who, headed by the rector's wife, were gossiping, gossiping, gossiping about his unmanly and un-Christian behavior. Only once he blazed out. A man in the public-house called Mrs. Strangway a slut, and he pitched that man through the window. No wonder the village booted him as he came out of church; no wonder he tried to hang himself; and no wonder he was saved by the discovery of a little tired child in the barn, where he had meant to die.

"Of course," this obstinate devotee of love and these obstinate devotees of a decent brutality must fall hopelessly out. For all that, Mr. Galsworthy has taken care, with his usual dignity, his usual almost over-conscientious thoroughness, and his usual richness of suggestion, to make their falling out a moving and enlarging experience for the spectator. More moving and enlarging, indeed, than are most of Mr. Galsworthy's plays. He has never shown suppressed passion and anguish so finely as in Strangway, and Mr. William Armstrong did not fail to express it through any want of intelligent effort. The rector's wife is a very shrewd and able study; we were indefinitely grateful to Mr. Galsworthy for lifting her, in her last scene with the curate, into the region of womanhood and out of that of mere catbood. The indignation meeting was extraordinarily funny—but it is not only in villages that men make fools of themselves over the "procedure" of committees. Best of all things in the play, perhaps, was the constant suggestion of the Paganism underlying the propriety of the rural folk. There was more to it than mere coloring; the opposition between St. Francis and the old gods ran deep through the play. The curate set free the bird that Gladys Freman had caught and caged. The bird was glad to be free—"but Gladys cried." The Paganism culminates in the very significant and very beautiful dance of bedmandods and girls in the barn under the full moon—a scene, by the way, which crowned our admiration for the work of the anonymous producer whose influence is obvious in everything that the Commonwealth Company does.

HOW THINGS CHANGE

The announcement has gone forth that the Century Opera House and the great Hippodrome have passed into other hands and that new policies are outlined for these monumental playhouses. By way of record I may repeat that the Century started as the pet playhouse of a number of New York millionaires to be devoted to the best art of the theater under the name of the New Theater. It was opened under the most favorable auspices. Forbes-Robertson delivered Hamlet's address to the players in the presence of the elite of local society and representative public men, and Sothern and Marlowe inaugurated the career of the new house in "Antony and Cleopatra," with a performance that left something to be desired. After two or three years of high drama, the backers gave up the venture as a forlorn hope, and the Aborns were put in charge to give grand opera in English. This lasted two years, when disaster overtook the management, and the Aborns vacated the premises, leaving large obligations behind which sent the institution into the hands of a receiver. And now Ned Wayburn has got the lease, and the million dollar playhouse is to be turned into a large variety theater on the pattern of a big London music hall.

Following this transition came the announcement that the Shuberts had surrendered their lease of the Hippodrome, which has been successfully managed by them for about five years. The first signs of trouble came last season, when Voegtlein, the scene painter and producer of their big spectacles, was allowed to drop out, followed by the stage-manager. Motion pictures was tried to fill out the season, but the expense was greater than the revenue, and the Shuberts surrendered, claiming that feature films have driven them out of the business. Charles Dillingham, manager of the Globe Theater, has secured a lease and announces that he will produce a big American patriotic spectacle there when the season opens again.

Fast on the heels of these changes comes news that the old Eden Musee, which has never closed its doors since sometime in the early '80s, has passed into the hands of a receiver, and that visitors will have to forego the thrills which were stored up in the vaults and subterranean passages of the Eden Musee in the shape of wax work horrors that equalled the best of Madame Toussaint's exhibit in London, though smaller in circumference and variety.

And—lest I forget—think of the Manhattan Opera House, once the home of grand opera and Mary Garden and Toscanini, and presided over by the genius of Oscar Hammerstein, now packed every night by people of every station to see the champion wrestlers of the world contending for the mastership prize of $10,000. I went there myself in the company of some ladies the other night to get a good penetrating thrill, and I got it; but just the same I could not avoid the reflection that a great change had come over the spirit of this temple of the muses which it cost the Metropolitan Opera House a round million dollars to put out of business.

EVEN a critical eye is satisfied with reasonable approximation.—ANONYMOUS.

POETRY and women only lay their last veil aside for their lovers.—BALZAC.

POETS, like candles, are all puffers, and critics are the candle snuffers.—ROBERT LLOYD (1733-1781).

IT is easy to criticise an author, but it is difficult to appreciate him.—MARQUIS DE VAUVENARGUES (1715-1747).

ON seeing two persons pass by in different equipages:

In modern as in ancient days,
See what the Muses have to brag on:
The player in his own post-chaise;
The poet in a carrier's wagon.
—DAVID MALLET (1700-1765).

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor
LYMAN O FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Day's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

WORSE FOLLOWS

As we habitually wend our way down a certain section of Broadway, we pass the window of a shop that deals in novelties of all kinds, including pictures and gramophone records. For weeks past we have noticed a display of colored photographs—photographs of young women in the altogether. They are very attractive to a certain class.

The posing is good; the color is good; the girls look good. We have no particular fault to find. But the thought occurred to us that a few years ago such a display in a prominent shop on Broadway would have been impossible. It would have been impossible in any other street or any other town, because there was a moral barrier against it, and any attempt to get such photographs involved the collector in considerable embarrassment and secret negotiations.

Whatever it was that put such pictures under the ban has disappeared. No one seems to care particularly. People glance at them and go their way.

The pictures are not vulgar; but taken from life they are indelicate, at the worst. How can we account for the change that has come over public sentiment? Why is it that they can be openly shown in windows for the inspection of any purchaser who chances along?

The reason is simple.

When ANTHONY COMSTOCK ordered the removal from a window of "September Morn," a few years ago, he did something that paved the way for worse. There was nothing offensive in "September Morn." It was greatly admired; but it would have vanished from public view in the natural course of events, as many other pictures have vanished.

It was the scandal that advertised it to the curious. In a short time thousands of copies of the picture appeared. It was sold at every price, from 25 cents up. Many thousands of people bought copies to take home. The public did not share Mr. COMSTOCK'S criticism. Neither did the courts.

And the only result was that nudes in imitation of "September Morn" were turned out by tens of thousands.

They are not so beautiful as the original; they lack the ideality of the first picture, and the refinement and delicacy of that work; but the demand had been created by Mr. COMSTOCK'S official indiscretion in attacking something of merit, and the demand is being supplied.

That is the explanation, and it is very simple.

"FAUST" IN INDIANA

"Faust" arrived in Lafayette, Ind., a few weeks ago, and the KEITH Stock company celebrated the event by playing the character and the entire cast. And the question, Why are dramatic critics? was answered, at least to the satisfaction of the Lafayette *Journal*. That hustling newspaper sent its analyst to see "Faust." The young man went on the job as he would have gone to a fire or a dog fight or a runaway.

Why not? A critique on "Faust" in Lafayette would not have caused a whoop. Nobody in Indiana reads critiques except the troupe that causes the critiques. We say "troupe" because that is what GEORGE ADE calls a theatrical company, and he sets the gallop in Indiana for everything.

The analyst informs his readers *ab initio*—the last two words are not ADE, but by the great English law commentator—that "the play opens with a moth-eaten celebate named Faust moving around in his study attired in one of the housekeeper's mother hubbards and a bunch of bleached spinach." Keeping up the gallop, the analyst informs the subscribers that "the old man (Faust) is certainly some peeved, and is lamenting the fact that, during a long and uninteresting life, he has passed up the chickens and the bright lights. He strains his lamentations through that face-fringe until it sounds like a November hurricane playing hide-and-seek in a Chinese cemetery." (A trifle off the LEW WALLACE key, but not so very remote from the way GEORGE ADE talks at an Indiana picnic.)

The meeting of Faust and the devil is in the strain of the sporting editor when he describes the handshake of the champion and his adversary when they are inside the ropes.

"When the devil found out what it was that was getting Faust's goat, he gave him the chautauqua salute with his red cape and told him to cheer up. He said he had the greatest chicken farm on two hemispheres, and he would swap him one thoroughbred chicken for his soul and unravel the mischief wrought by Father Time to a point where he could enjoy life once more."

Faust insisted on knowing what there was in the deal for him, and, to quote the analyst:

"The devil led him to the window and pointed out a young immigrant named Marguerite, who was sitting on a soap box waiting for the immigration officers to inspect her passport. She was some dame, too, believe me. Then Faust wanted to know when he would have to pay, and the devil said not to worry about that; Tuesday would do."

Here the curtain. When it was hoisted again, Faust and the devil "started to take in the town." Somewhere on the rounds "Marguerite comes out and beats it down the street." The devil takes Faust to the Country Club, where three witches did a hula-hula dance in bath robes . . . "the hired hands talked Siwash and ki-yi-ed around like a houn' dawg in a bumble bee's nest. Later, Faust and the devil left a casket of jewels in the garden where Marguerite would find them. About this time the plot began to get thicker than cold gravy. Faust gave Marguerite some knock-out drops to put her mother to sleep; and the old lady croaked. Some of the audience wanted the corpse brought out so they could see it (there are the same sort of audiences in bigger cities than Lafayette) "but the manager refuses."

"The upshot of the whole thing," continues the analyst, "was that there was a whole lot of scandal. Marguerite's brother, Valentine, returns from the war to investigate." Here the analyst describes the quarrel between Faust and Valentine, adding, "Faust struck him with a cheese knife and put him out of the game. Then Marguerite got swampy in the attic and shed a bucket of brine, and the sewing bee had a supply of material for making conversation that lasted all Summer."

Now we get the climax. "The last seen of Marguerite, she was shinning up a large cross like a boy on a greased pole at a Fourth of July celebration" (that is the way they still celebrate the natal day in Indiana); "and Faust was out behind the scenery smoking a cigarette." (We confess that the climax is not in step with the analyst's previous spurts; but even GEORGE ADE nods now and then.)

With this sort of talent on the rampage in Indiana, what chance has a critic on the Wabash? And what chance has GEORGE ADE of getting his name in the Haul of Fame?

REV. WALTER BENTLEY PRAISES "MIRROR"

The closing paragraph of a letter from Rev. Walter E. Bentley, the National Secretary of the Actors' Church Alliance of America, speaks for itself:

With kindest regards and best wishes for the continued success of THE MIRROR, which is, as it always has been, the only legitimate and dignified organ of the profession on this side of the pond.

Yours faithfully,
WALTER E. BENTLEY, Nat'l Secy.

MARRIAGES

R. C. Ferdinand Schumann, fifth son of Madame Ernestine Schumann-Heink, and Miss Margaret M. McCann, daughter of Mr. and Mrs. Joseph J. McCann, of New York, were married on June 15 at El Cajon, near San Diego, Cal.

DEATHS

JOSEPH L. HANRAHAN, stage-manager of the Hippodrome, where he had been employed for the last ten years, died on June 15, at his home, 159 East Thirty-ninth Street. He was born here thirty-four years ago. His widow and son survive him.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional address can be found by looking on the coupon with which they sign themselves "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

J. FARRAR, Roswell, N. Mex.—We would advise you to write direct to Holbrook Blinn regarding the play contest.

A FRIEND.—"Kick In" is not being played now. Katherine La Salle recently made a special picture with the Kalem Company, but we do not know where she is at present.

K. D. McM., Chicago.—For second-hand sketches and monologues which have been used by performers you should write to the performers direct, but Samuel French & Company, whose advertisement appears in THE MIRROR, may be able to help you.

R. S. V. P., Buffalo.—(1) William H. Turner was in the southern company of David Harum during the season of 1904. (2) The last address we had for A. B. Luce was with the Del S. Lawrence Stock, at Montreal.

N. M., Brooklyn, N. Y.—(1) Leah Winslow gave dramatic readings before making her debut with the Castle Square Stock, Boston. (2) The salary of a stock actress varies according to the prominence of the actress and the standing of the company.

J. W., New York City.—Dean Pratt played Gibby in "The Wonder" at Daly's Theater, New York city, March 23, 1897. (2) "Number Nine" was given at Daly's Theater Dec. 7, 1897, with the following cast: Cyril Scott, Charles Richman, William Owen, Joseph Herbert, William Haseltine, Dean Pratt, Mrs. G. H. Gilbert, Irene Perry, Lettice Fairfax, Lila Converse.

AN INTERESTED READER.—Corliss Giles was born in Providence, R. I. His first appearance on the stage was made with the Castle Square Stock, Boston. He has played with stock companies in Lowell and Fall River, Mass., Stapleton, S. I., Catherine Counties, in Grand Rapids, Mich., the Marlowe Stock, Chicago, the Keith, Cleveland, the Lyric, Minneapolis, the Princess, Des Moines, and the Davis, Pittsburgh. He has played in "Quincy Adams Sawyer," "Carolina," and "The One Woman."

A NEW SUBSCRIBER, Brooklyn.—(1) "Seven Days" was given at the Astor Theater, New York city, Nov. 10, 1909, with Herbert Corthell, Allan Pollock, Carl Eckstrom, Jay Wilcox, William Evills, F. C. Butler, Hope Latham, Florence Reed, Georgia O'Ramey, and Lucille La Verne in the cast. (2) Bertha Galland had the leading role in "The Return of Eve." Lee Wilson Dodd is the author. (3) When last heard of Cecil Spooner was playing an engagement in stock in Baltimore, but closed there recently. (4) THE MIRROR has not published a notice of the marriage of Rowden Hall. (5) The biography of Charles Frohman is to be published serially in some magazine. It is not completed yet.

Y. W. COLLINS, New York City.—(1) Bertha Mann was born in Atlanta, Ga. She has played in stock and with Maude Adams and Arnold Daly. She first attracted attention in a playlet, "The Worth of a Man." Later she played in "To-day." (2) "Alabama" was given at the Madison Square Theater, New York city, on April 1, 1891. "Ghosts" was first acted in English at Berkeley Lyceum, New York city, Jan. 12, 1894. "Peer Gynt" at the Madison Square Theater, New York city, Feb. 25, 1907. "Hazel Kirke" at the Madison Square Theater, New York city, Feb. 4, 1880. (3) "Who's Who in Music and Drama," H. P. Hanaford, publisher, Knickerbocker Theater Building, New York city, price five dollars. (4) Dixie Hines.

P. ADAMS, Chicago, Ill.—(1) Pauline Frederick's picture appeared on THE MIRROR cover of Jan. 22, 1913. (2) Miss Frederick made her first appearance on the stage with "The Rogers Brothers in Harvard." Later she appeared in "A Princess of Kensington," "It Happened in Nordland," "The Little Gray Lady," "When Knights Were Bold," "Samson," "The Fourth Estate," "The Paper Chase," "Joseph and His Brethren," and "Innocent." (3) A review of "Samson" was published in THE MIRROR of Oct. 31, 1908, one of "The Fourth Estate" in the Oct. 16, 1909, issue, and of "The Paper Chase" in Nov. 27, 1912, issue. (4) Fazen's Dramatic Index for 1914 is published by the Boston Book Company, Boston, Mass.

SOTHERN-MARLOWE TOUR

After Engagement at Booth, Players Will Present Shakespearean Repertory on Tour

E. H. Sothern and Julia Marlowe will return to the stage next Autumn. Mr. Sothern will make his reappearance here without his wife. Under the management of the Shuberts and by arrangement with Winthrop Ames, he will occupy the Booth Theater throughout the Fall and Winter in a series of modern plays.

Next Spring Julia Marlowe will join Mr. Sothern and under the direction of the Shuberts they will tour the United States and Canada, appearing in Shakespearean repertory.

NATURE'S AMPHITHEATER

Enthusiastic persons of Eagle Rock Park have recently discovered there a natural outdoor stage of rare beauty, ideally fitted for productions of Shakespeare and the poetic drama, says the Los Angeles *Graphic*. Reginald Pole, of London, while walking through the park came upon the little valley which lies just north of the foothill boulevard bridge across Eagle Rock canyon, and realized how singularly nature had blessed it for dramatic purposes. The stage is separated from the sharply rising ground upon which the audience sits and the towering walls of the Eagle Rock furnish a handsome background. At the left, over a quaint little rustic bridge is an exit, and to the right the actors may disappear down a bough framed ravine. This natural amphitheater is but a few feet from the automobile road, and is within five minutes' walk of the end of the car line.

MISS ADELE BLOOD ROBBED OF $3,200

Miss Adele Blood, playing in stock in Buffalo, N. Y., has notified the police of that city that while she was at the telephone in her room (June 12) a man came in and tried to wrench a ring from her finger. A scuffle ensued in which the man was worsted, but he snatched her mesh bag containing $3,200 and escaped. Miss Blood had drawn the money from a bank for the purpose of paying royalties on her plays.

WILDER LEAVES $256,000

An inventory of the personal estate of Marshall P. Wilder, the humorist, who died last January, was filed last week in the Surrogate's Court. Mr. Wilder left about $250,000 in real estate and $6,806 in personalty. In the latter were included fifty shares of the Marceau Company, a note due from Dr. George Schwab for $500, a watch and chain valued at $1.50 and a gold ring worth $1.

K. AND E. NOT TO LOWER PRICES

Klaw and Erlanger have denied the report that they would be associated next season in a plan to present plays of the two dollar class at one dollar. Their policy in regard to the scale of prices charged for the plays in which they are interested will not be changed in any respect from previous seasons.

TAUBER WITH NEW PRODUCING FIRM

The Times Producing Corporation has engaged Sam Tauber as general manager for their forthcoming enterprises, first of which will be "The Girl Who Smiles," which will open at the Cort Theater, Atlantic City, Aug. 2. Mr. Tauber takes full charge of the business and publicity end of the firm.

TO REWRITE "HANDS UP"

After trial performances in Albany and New Haven, the Shuberts and Lew Fields have decided to postpone indefinitely their production of the musical revue, "Hands Up." The present version will be entirely rewritten and it is planned to have the piece ready for presentation in the Fall.

WOOLF PLAY PRODUCED

LOS ANGELES (*Special*).—Edgar Allan Woolf's romantic comedy, "Master Willie Hewes," was produced by Oliver Morosco on Sunday night, June 13, at the Burbank Theater and scored an instantaneous success. Marjorie Rambeau, in the leading role, received a genuine ovation.

IN NEW "POTASH" PLAY

Among those who will be seen in leading roles in "Potash and Perlmutter in Society," the late Charles Klein's sequel to "Potash and Perlmutter," are Barney Bernard, Mathilde Cottrelly, Louise Dresser, Julius Tannen, Lee Kohlmar, and Leo Donnelly.

NEW MOROSCO MUSICAL PIECE

A new musical comedy entitled "So Long, Letty," the music and lyrics of which have been written by Earl Carroll and the book by Elmer Harris, will shortly be produced on the Pacific Coast by Oliver Morosco.

AL. H. WILSON IN NEW PLAY

Al H. Wilson will open his season under the management of Sidney R. Ellis on Sept. 1 in a new play entitled "As Years Roll On," written by Herbert Hall Winslow and Joseph Horwitz. A number of new songs, specially composed, will feature the production.

LEFFLER AND BRATTON BUSY

To Produce Two New Farces—Plan Three Companies of "Natural Law"

John Leffler and John W. Bratton have made arrangements by cable with Georges Feydeau, the French author for the English speaking rights of his farce, "A Flea in Her Ear," and will make a production of it early next season.

"A Live Wire," a new farce by C. A. De Lima and Legrand Howland, will be produced at Atlantic City July 12, under their management.

In association with John Cort they will open the original company of "The Natural Law" at the Cort Theater, Atlantic City, on Sept. 6. Two other companies playing this piece will also tour the country.

WILL LEASE CENTURY SOON

Wayburn Adjusts Final Details—Westerner to Be Associated with Management of Music Hall

Despite reports to the contrary, Ned Wayburn is adjusting final details in his Century Theater project in the expectation of signing this week the five-year lease, which calls for an annual rental of $100,000. This statement, which is given on excellent authority, sets at rest the persistent rumors of the past week that Mr. Wayburn's plans to convert the Century into a music hall of the Continental variety had fallen through.

It is said that one of the managers of Moore's Theater in Seattle will be associated with the Century Music Hall in an executive capacity, representing certain Western interests who are financing Mr. Wayburn's project.

STOCKS IN TORONTO

TORONTO, CAN. (*Special*).—Phillip-Shaw Stock company in "Dora Thorne," to usual big business at the Grand Opera House June 14-19. Gretchen Sherman, Mr. Davis, Mildred Johnson (a very natural and clever young lady), and Abe Gilmore, are well cast. In fact this clever company is away above the plays they are presenting. "Silver King" current week.

The Percy Haswell Stock company has given up on account of poor business.

Edward Robina, popular here from "Bonstelle Players," opened a season June 21 in "Seven Keys to Baldpate." His leading lady is Bertha Mann. The company will give new successes each week. Advance sale is large, as the handsome Edward is popular here.

GEORGE M. DANTERE.

DEPOSITS BAIL IN ALIMONY ACTION

George Broadhurst, who was recently taken into custody at Atlantic City in an action by Mrs. Ida Raymond Broadhurst to collect $7,000 she alleges is due in alimony, was released after depositing $7,000 bail with the Sheriff.

The action charges that in 1913, after Mrs. Broadhurst had begun suit for separation, the playwright went to New Jersey, where he formed a company to which he transferred royalties from his plays and other property. An order which Mrs. Broadhurst obtained in Hudson County forbids the defendant leaving the State without giving a bond.

"KICK IN" FOR LONDON

Willard Mack's melodrama, "Kick In," is to be presented in London next Autumn under the title of "Shell Out." Clifford Brooke, the English stage director who came to this country last September to stage "The Highway of Life" for the Liebler Company, is writing the English version. Ethel Irving will be seen in the role played here by Jane Gould.

TOUR FOR "GARDEN OF ALLAH"

"The Garden of Allah," which was given at the Century Theater in the Fall of 1911 by the Lieblers, will be sent on a tour of Middle Western cities next season under the management of Fred Stanhope. The cast will include Lawson Butt, Frederic de Belleville, William Jeffry, Albert Andruss, Edythe Latimer, and Emmy Oswald.

"DEVIL'S GARDEN" IN FALL

Selwyn and Company have announced that, in association with Arthur Hopkins, they will produce in the Fall "The Devil's Garden," a dramatization by Edith Ellis of W. B. Maxw ll's story of the same name. As was stated in a recent issue of THE MIRROR, Norman McKinnel has been engaged for the leading role.

SPRINGFIELD, MASS., NOTES

Ringling's Circus played in Springfield, Mass., June 16, to large business.

Two strong attractions at Poli's June 14-19 were the "mile-a-minute" spectacle from "The Honeymoon Express" and the Royal Cabaret. DWIGHT.

NEW FARCE BY MACHUGH

A new farce entitled "Search Me," by Augustin MacHugh, author of "Officer 666," will be given a tryout in July by Clinton Moffatt.

FRAZEE TO STAR ALEXANDER CARR

H. H. Frazee is to present Alexander Carr next season in a new play written by Clara Lipman and Samuel Shipman.

WINS INJUNCTION

Jacobson Gets Order Restraining the De Milles from Presenting "Poor Old John"

On the copyright infringement suit brought by Gershom Jacobson against William C. De Mille, Cecil B. De Mille, Beatrice De Mille, and Joseph Jefferson, Judge Hough in the Federal District Court has granted a preliminary injunction restraining the defendants from publicly presenting the sketch or play, "Poor Old John," which is alleged to be an infringement of "Reilly's Last Spree," until the final hearing of the action.

HYPERION, NEW HAVEN

NEW HAVEN, CONN. (*Special*).—With the theater in Summer attire, the ushers in new uniforms and everything to insure the comfort of those who attend, the Summer season was ushered in week of June 7 with an excellent production of "Seven Keys to Baldpate," by the Hyperion Players. Charles Carver, the talented leading man, was right there as far as the punches were concerned and played the role of Magee with his usual ability. Miss Morgan proved a wonder in the role of a newspaper woman, while Miss Williams and Mr. Bewley got a great deal out of the small parts which were assigned them. Mr. Bonney as the mayor and John Dilson as his partner were seen to advantage, as were also Miss Gordon and Mr. Townshend as Mrs. Rhodes and John Bland respectively. It seems very hard to associate Miss Cairns in the role of an adventuress, but as she has appeared in that part for the past two weeks, it is needless to say that she played Myra, the blackmailer, with conviction. The rest of the company were seen to advantage in the smaller roles and, throughout, the whole production was one of the best pieces staged by the company in some time. Business still continues to capacity. "In Wyoming," week June 14.

Florence Pendleton, a former character woman with the Poli Players, New Haven, Conn., together with her husband, George Foxhall, at one time dramatic critic on the Springfield (Mass.) *Union*, is to start a dramatic school in that city.

DANIEL W. DELANO, JR.

ST. LOUIS STOCKS

ST. LOUIS, MO. (*Special*).—In consideration of the exigencies of stock, the Park Opera company was seen in an excellent production of "The Belle of New York" week June 14. The part made famous by Edna May fortunately fell to Mabel Wilbur, who succeeded in making an excellent impression, while Sarah Edwards and Louise Allen as Cora and Fifi played and sang their parts in a most artistic fashion. Roger Gray, the popular comedian of the company, and Franklyn Faruum added much to the finish of the presentation. Mabel Wilbur, who has enjoyed a long and successful engagement as prima donna of the company, terminates her engagement with this production. It is reported that Venita Fitzhugh, who has had a most successful season with the all-star production of "The Girl from Utah," will succeed Miss Wilbur. Miss Fitzhugh, who is a local girl, enjoys a large following and will be heartily received.

The Players' Stock company were seen in a very worthy presentation of Eugene Walter's "Paid in Full" at the Shenandoah June 14-20. Isabel Randolph, the new leading lady, was well received at the South Side house, as was Helen Gleason, the new ingenue. Henry Hull in the thankless role of the husband, Bob McClung as the Captain and Mitchell Harris, the leading man, as Jimmy, complete the cast of principals. Laurette Allen and Chester Beach were other members of the cast who were seen to advantage.

V. B. WATKINS.

STOCK AT HARTFORD

HARTFORD, CONN. (*Special*).—"The Little Millionaire" was given by the Poli Players for the week June 14. It was well presented and all members of the cast did commendable work. Attendances were large. "Uncle Tom's Cabin" week June 21.

"Quincy Adams Sawyer" was presented by the Poli Players week June 7. Harry Hollingsworth and Marguerite Shirvin played the leading parts in excellent fashion. Other members of the company were up to the usual standard.

James Thatcher, director of the local Poli house and also of the Poli Stock company at Washington, D. C., was the originator of the title-role in "Quincy Adams Sawyer," and for eight years he starred in this charming play. For the two performances on Saturday, June 12, Mr. Thatcher appeared in his old part. The several years during which he has been off the stage have robbed him of none of his skill as an actor and he portrayed the struggling young country lawyer in a fashion which could not be improved upon. Attendances were very large.

WINIFRED SEYMOUR SMITH.

DIPPEL DENIES RUMOR

Andreas Dippel has denied a report printed in a theatrical weekly to the effect that he is planning a season of grand opera in Madison Square Garden at prices ranging from 10 to 50 cents.

Mr. Dippel, in addition to being president of the Dippel Opera company, which produced "The Lilac Domino" the past season, is the manager of the international wrestling tournament now in progress at the Manhattan Opera House.

ON THE RIALTO

Of course, you can't cross a bridge until you come to it, but you have no right to block the way of others.—*The Says.*

♣

According to the headlines of a storm story in a Philadelphia newspaper a few days ago, the lightning hit the roof of the Broadway Theater in that city and killed a cow. Why was a cow on the roof?

♣

Favorite Summer resorts of player folk:
De Wolf Hopper—Polo Grounds.
Louis Mann—Polo Grounds.
Paul Armstrong—Polo Grounds.
Mike Donlin—Polo Grounds.
Blossom Seeley—Polo Grounds.

♣

Even the war clouds that hang over London have their silver lining. Gabrielle of the Lilies and Harry of the Pilsers have just effected a reconciliation after an estrangement of several months. The champion catch-as-catch-can dancing duo will shortly appear in a new musical revue entitled "3064 Gerrard."

♣

No longer is this age without an actor who lives up to his heroes. In the divorce suit recently brought by Madame Jeanne Maubourg, late of "The Lilac Domino" and formerly a member of the Metropolitan Opera Company against Claude Bede, French actor and singer, it was shown that at the time the alleged indiscretions of M. Bede took place, he was playing the role of a flirt in "La Papillonne" at the French Theater here.

♣

Arthur Row has written a chirpy storyette under the caption, "My Breakfast With Sarah Bernhardt," and it is printed in the current *Every Week*. The menu is omitted, and Mr. Row admits that when the fast had been broken he was "almost used up, so intensely had she whirled our minds about a world of subjects." But the "divine" was as fresh as a daisy when they quit the table.

NEW WOODS PRODUCTIONS

Among Offerings Will Be "Common Clay," "New Shylock" and "Cousin Lucy"

A. H. Woods is making preparations for an exceedingly active season. One of his most important new productions will be Cleves Kinkead's drama, "Common Clay," which won the Harvard prize contest. The play recently concluded a twenty weeks' run in Boston, where it was produced by John Craig, manager of the Castle Square Stock company. It will be produced in New York on Aug. 16 with a cast, including John Mason, Jane Cowl, Russ Whytal, Orme Caldara, Ida Darling, Dudley Hawley, and others.

Much is expected of "The New Shylock," a four-act play by Herman Scheffauer, which received wide attention in England with Louis Calvert in the principal role. Its premiere in this country will take place on Aug. 6 at Atlantic City. Mr. Calvert will continue in the play, and he will be supported by Dorothy Donnelly, Josephine Victor, Forrest Winant, Eugene O'Brien, and John Flood.

Another of the Woods's productions will be "Cousin Lucy," by the late Charles Klein, destined as a starring vehicle for Julian Eltinge. Among those engaged for the supporting cast are Mrs. Stuart Robson, Jane Oaker, Olive Tell, Mart Smith, and Marie Chambers.

"See My Lawyer," a farce by Max Marcin, is scheduled for a New York presentation in August. T. Roy Barnes will be seen in the leading role. Others in the cast will be Grace Valentine, Robert McWade, Hal Russell, Sydney Booth, Frank Monroe, Walter Morton, Frances Savage, and Julia Ferrer.

Other plays announced for production later in the Fall include "The Auction Block," a dramatization of Rex Beach's novel of the same name; "The Guilty Man," "The Peacock Lady," a new play by Thompson Buchanan; "Potash and Perlmutter in Society," and a new play by George Scarborough.

In addition, Mr. Woods will send on tour "The Song of Songs," with Irene Fenwick, Cyril Keightley, Thomas A. Wise, and Hardee Kirkland in the chief roles; four "Kick In" companies, with Richard Bennett, featured in the principal company; four "Potash and Perlmutter" companies; "He Comes Up Smiling," with Bernard Granville in the principal role, and one "Yellow Ticket" company.

Frank Craven has been engaged by Selwyn and Company for a leading role in "Under Fire," the new play by Rex Cooper Megroe, to be presented at the Hudson in September. Lucille Watson is another member of the company.

"ZIEGFELD FOLLLIES OF 1915"

In Two Acts and Twenty-one Scenes. Lines and Lyrics by Channing Pollock, Rennold Wolf, and Gene Buck. Music by Louis Hirsch and David Stamper. Stage by Leon Errol and Julian Mitchell. Scenery Painted by Joseph Urban.

Channel's Belle	Kay Laurell
Submarine Pilot	Melville Stewart
Rip Van Winkle, Jr.	Carl Randall
Rip Van Winkle	Leon Errol
Jennings B. Ryan	Will West
Nut Sundae	Ed. Wynn
The Chicken	Anna Pennington
G. Shaw Androcles	Bert Williams
The Lion	Phil Dwyer
Radium Man	Bernard Granville
Merry Pickem	May Murray
The Union Sisters	Oakland Sisters
A Pool Player	W. C. Fields
Major Domo	Lucille Cavanaugh
Aide	Olive Thomas
Columbia	Justine Johnstone
Marie Odile	Ina Claire
———	George White
———	Helen Rook

Should theatrical historians, in recording the operations of this battle-scarred season, fail to include Mr. Ziegfeld's latest production in the column of decisive victories, they will be sadly negligent in their duties. Never has this field marshal of yearly follies achieved a more brilliant drive across the frontier of success. While he directed in the rear his squadrons of sirens, led by the adroit Errol, the energetic Granville, and the indomitable Williams accomplished their maneuvers with such abandon, with such pagan delight, and particularly with such efficiency that the result was never in doubt after the first scene.

All the variety and novelty, all the pomp and pageantry, all the kaleidoscope of striking features that characterize a Ziegfeld show, were present. Dancing was the main ingredient. In no previous edition of this theatrical serial has there ever been seen such an array of dancing talent. It seemed as if every one in the long and notable list of names, from diminutive and dainty Anna Pennington to the agile and attractive Carl Randall, had some novel form of high-stepping to offer.

Perhaps the best feature of the evening was the superb staging. The scenic investiture, painted by Joseph Urban, outrivaled that of any other production of the season in artistic use of flat colors and ingenuity of design. From Under the Sea, the first scene, to Elysium, upon which the final curtain fell, we feasted our eyes upon a succession of beautiful settings.

In the twenty-one scenes presented every important event of the past year, which might lend itself to satire or burlesque, was expressed in song and story, from the European war to the midnight cabaret; from Billy Sunday to the inevitable Bryan and his dove of peace; from the New York apartment house—a fertile and here-to-fore untouched field for burlesque—to the modistes' establishments of Fifty-seventh Street; from David Belasco to Granville Barker's "high-brow" jungle. Through this labyrinth of scenes ran rag-time interpolations, which were mainly concerned with girls.

Bert Williams sang many songs in his accustomed solemn and philosophic style, one of which related the difficulties encountered in attempting to be neutral. Leon Errol offered a grotesquely humorous impersonation of a "jag," who suddenly found himself enjoying the luxury of a rug and pillow in an apartment hall. Ed Wynn scored as a director of motion pictures and later as an impresario of a midnight cabaret. W. C. Fields contributed a screamingly funny exhibition of pool playing. Bernard Granville's pleasingly aggressive personality was given a splendid opportunity in four song numbers, one of which, entitled "Hello, 'Frisco," is destined to become popular.

Ina Claire scored an emphatic hit in a remarkably truthful impersonation of Frances Starr, in which she sang plaintively of the trials and tribulations of Marie-Odile. Carl Randall danced with considerable agility and originality. Will West worked hard in his impersonations of Bryan and Diamond Jim, but as these two figures are "too much with us," his results were not notable. Anna Pennington, bewitchingly costumed, danced with exceptional grace and litheness. Lucille Cavanaugh was a particularly active member of the ensemble. Mr. Ziegfeld still remains America's premier connoisseur of curves, as was proven by the beauties who composed the chorus.

DIXEY WINS SUIT

Appellate Division Upholds $6,250 Judgment That Actor Obtained Against A. H. Woods

The Appellate Division of the Supreme Court last Friday affirmed the judgment obtained by Henry E. Dixey against the Al. H. Woods Producing Company for $6,250 in a suit for alleged breach of contract.

In his complaint Dixey alleged that he had been engaged for eleven weeks to act a role in "Gypsy Love" at a salary of $600 a week. He claimed that he had been discharged without cause and was entitled to be paid for the full term of the contract.

Mr. Woods, in his answer, stated that the actor had left the company voluntarily and that he had lent him various sums amounting to $900, of which only $200 had been repaid. The court decided in favor of Dixey and the higher court has upheld this verdict.

Nathan Kauffman, of Sunbury, Pa., has been chosen associate manager and lessee of the Chestnut Street Opera House, Sunbury, by Mr. J. C. Packer. Mr. Kauffman has had much theatrical experience and is qualified to manage.

PLANS BRANCH ON PACIFIC COAST

Equity Association to Establish Office in Los Angeles—Wilson and Kyle to Form Recruiting Centers

Francis Wilson and Howard Kyle have been selected as official delegates of the Actors' Equity Association to the Panama Exposition and will leave New York on June 29 for San Francisco. While they are in the West they plan to establish a branch of the Association in Los Angeles, which will represent the interests of the actors employed in the stock companies and motion picture studios of the Pacific Coast, and to form recruiting centers for the Association.

Public meetings which will be, in effect, recruiting rallies, will be held in Los Angeles, where it is estimated there are 1,500 motion picture actors who are not members of the Association, and in San Francisco, where a large number of players are assembled for the Fair. These meetings will be addressed by Messrs. Wilson and Kyle, who will explain the aims and activities of the Equity Association in complete detail.

Olive Oliver, who was recently chosen delegate of the Association to the Exposition on Actors' Day, July 9, is already in San Francisco and has commenced her recruiting work in co-operation with a committee consisting of George Lask, Katherine Grey, and Lorena Atwood.

It is planned to establish recruiting centers for the actors' organization in Seattle, Portland, San Francisco, Los Angeles, San Diego and other Coast cities. The Association at present has a membership of over 2,500.

THEATRE FRANCAIS MOVES

Berkeley Lyceum in West Forty-fourth Street Will Be New Home

Speculations as to the future home of the Theater Francaise, which formerly occupied the lyceum of the Century Theater, were set at rest last Sunday night when Lucien Bonheur, head of the organization, announced that he had taken over the Berkeley Lyceum in West Forty-fourth Street for the season of 1915-16.

The little playhouse, which formerly was the home of Mrs. Osborne's enterprises and Arnold Daly's first productions of Shaw, will be entirely redecorated. An effort will be made, according to Mr. Bonheur, to create an atmosphere after the manner of the Theater des Nouveautes in Paris.

ODETTE TYLER AND BELASCO

Children of Neighborhood House Given an Outing in D. C. Parks

WASHINGTON (*Special*).—One hundred and twenty-five children of Neighborhood House, and their mothers, were given a ride through the parks of the District last Friday, and a feast of ice cream was added. David Belasco was host. Through Miss Odette Tyler, wife of R. D. McLean, the tragedian, Mr. Belasco provided four large jitney buses for the outing, and in addition he had one of the big film producing companies of the country make moving pictures of the party, which, it is understood, he will use in New York and perhaps elsewhere, in an appeal for Summer outings for "the kiddies." Miss Tyler was chief manager of the enterprise.

STAGE NOTES

The engagement of "The Three of Hearts" at the Thirty-ninth Street Theater was ended last Saturday night.

"Under Cover" will close at the Cort Theater on Saturday night, after 358 consecutive performances.

During Will A. Page's absence in California Harry Brown, Jr., is doing the publicity work for Comstock and Gest.

Mr. and Mrs. E. H. Sothern are at the Hotel Gotham for a brief visit before leaving for their country place in Litchfield, Conn.

John Charles Thomas, at present with the Winter Garden show, plans to appear in opera when his contract with the Shuberts is ended.

Jacob Adler has been sued in the Supreme Court for $20,000 on a charge of slander by Benjamin Adler, also connected with the theatrical business.

Edna Munsey, who has been singing the leading roles with the Columbia Musical Stock company in Washington, has signed a long term contract to play the leading role in "The Only Girl."

Frances Starr left last Wednesday morning for her camp at Lake George, where she will spend the Summer prior to going on tour in "Marie-Odile."

Mrs. Nat C. Goodwin (Marjorie Moreland), who was a patient in Johns Hopkins Hospital in Baltimore several weeks, has left that institution to rejoin her husband.

Gordon W. Brayley, of Brawley, Cal., writes THE MIRROR for information as to the whereabouts of his father, William Hunter Brayley, who has been acting under the name of Hunter.

Florence Gertrude Ruthven, of Detroit, entertainer, who appeared last season in New York under the direction of Alfred G. Robyn, has been giving some recitals recently in the West.

Ralph Modjeski, civil engineer and son of Madame Modjeska, the tragedienne, has dropped his suit for divorce from his wife, which he began a year and a half ago in Portland, Ore. Mr. Modjeski was married in this city in 1885.

The will of General Edward B. Molineux, who died on June 10, was filed last Wednesday. The bulk of the estate, which amounted to more than $20,000, is bequeathed to two sons, Leslie E. and Cecil R., and Margaret Molineux, wife of Roland B. Molineux. The will was executed on Sept. 16, 1914, a week after the confinement of Roland B. Molineux in the Kings Park Asylum.

PLAYGOERS, INC., FOUNDED

At Luncheon, Aims of New Organization Are Explained—Worthy Plays to Be Supported

The Playgoers' Corporation, a reorganization of the original Playgoers' Club, which flourished some ten years ago, was formally launched last Saturday afternoon at a luncheon and entertainment held in the grill room of the Cafe Boulevard. During the progress of the luncheon addresses were made by Wilton Lackaye, Abraham Schomer, author of "To-day," Bolton Hall, Leon A. Carley, Herbert Reeves, and Alexander B. Ebin, president of the corporation.

As brought out in the speeches, it is the aim of the organization to promote sociability among actors and audiences. It stands for social intercourse in all that relates to the drama; for the encouragement of facilities for the discussion of theatrical topics and the support of the rights of the paying playgoer. For its purposes the corporation needs $50,000. This sum it will attempt to secure by the sale of stock.

Among the ambitious plans of the organization is the sending of a committee to attend "try-out" performances at the vaudeville theaters. When an act "flops" through insufficient rehearsing or mediocre staging, the Playgoers hope, if the act merits support, to back it with the necessary money to insure its success.

"In this manner," said Mr. Ebin, "we can help deserving actors up the ladder of ambition. We believe that the revenues from productions which we support will suffice to reimburse us on entertainments where there is all expense and no income, and will pay dividends to our stockholders. Of course, commissions will be charged for plays which we have saved from failure.

"From the information and data at hand," Mr. Ebin continued, "the profits should be large, even where there is but one success to two failures. During the past ten years the theater has gradually evolved from being a luxury to a vital necessity, largely by means of efficient organization and co-operation."

Among those present at the luncheon were Amelia Summerville, Dr. and Mrs. M. Frankel, Dr. and Mrs. C. Clinton, E. R. Cohen, J. B. Marcus, Dr. Louis Stern, and Mr. and Mrs. I. Diamond.

NEWS STORY OF THE WEEK

When a Woman's Love Turns to Hate

If your imagination is idle, the story following will give it a wide range. The bare outlines are sufficient to start a double-headed train of thought. The tragedy happened in Denver June 8.

In the presence of his wife and their eight-year-old adopted daughter, Georgia, Kenneth Miller Hegg, twenty-one, poet, song writer and critic, committed suicide at the Carlton Hotel, by swallowing a powerful poison. He fell at the woman's feet and she, according to witnesses, stepped over his prostrate form with a scornful laugh and walked out of the hotel with the little girl.

"Tell them they are murderers," he gasped, as several women employed in a millinery establishment across the hall ran to aid him. Then he died. Fifteen minutes later, while his body still was lying on the floor of the room, awaiting removal to the morgue, his wife and the child boarded a train at the Union depot to go to Cripple Creek. Hegg killed himself because, his friends declare, his wife, from whom he had been estranged for several months, refused his entreaties for a reconciliation. He was the son of a prominent and wealthy family of Terre Haute, Ind. He became estranged from them because of his marriage, it is said. Then misfortune, in a financial way, beset him. It led to domestic difficulties and finally to the separation which, his friends assert, broke his heart.

Fanny Cannon, formerly vice-president of the Actors' Society of America, has written a book, "Writing and Selling a Play: Practical Suggestions for the Beginner," which will be published this Summer by Henry Holt and Company, New York.

ACTORS' EQUITY ASSO'N

Prominent Daily to Co-operate with Association to Stop Unfair Rehearsal System

At the session of June 7 the Council determined to meet every two weeks until next Labor Day. Therefore, no meeting was held on June 14.

Actors may well feel gratified that their organization, A. E. A., is established firmly as an honest umpire to whom players, managers, and the public are appealing daily in increasing numbers.

One day of the past week a member whose services were sought for a "starring" engagement by one of the most prolific metropolitan managers came to this office to have his contract drawn.

The next day another important stage artist, who was offered an engagement wherein his name would be "featured," asked us to frame his contract.

Another instance of the kind that is frequent was that of a less conspicuous member of the profession who could not get a small balance of salary due her for services rendered. The manager could not be seen, and he would not acknowledge the young woman's letters. After she submitted these facts to us we gave her advice and wrote the delinquent manager in her behalf. Not hearing anything, we called her up on the 'phone and received the cheerful response, "Oh, everything is all right now, thanks to the Equity's letter." She should have really told us this at the time of settlement.

A business-manager against whom a complaint had been lodged by several members of the cast of a tremendously successful play on tour was sent to us by his employers to tell his story. When we heard the special provisions of the contract under which the complainants were engaged and all the attendant circumstances, including much liberality of treatment from the management, it did not seem that the man had offended from an equitable standpoint. We told him so, and referred to the advantage a straightforward manager has with the A. E. A., through which his good name may be cleared if wrongly impugned. In this he acquiesced.

Another morning the office of a great metropolitan newspaper queries us over the 'phone to learn what can be done in a case where a large company, with many chorus people, have been rehearsed eight weeks in a stage production that is closed after four nights—paying less than one week's salary. That newspaper, we were informed, will co-operate with our association in finding means to stop such extreme unfairness.

It is gratifying to report that the Association has succeeded in collecting $150 for Miss Marion Barney. This amount was owed to her while she was on tour with "The Women." The particular point in this case is that the management of the company advised her to drop the matter, as it was impossible to make a settlement.

More and more is the necessity becoming apparent that corporations shall not be allowed, under penalty, to engage actors unless they can show at the least sufficient money in hand to cover the amount of two weeks' salaries. It should always be put down as an essential item in forecasting the capitalization of a new play.

All members are asked to furnish this office with reliable addresses. This is most important.

By order of the Council,

HOWARD KYLE, Cor. Secretary.
GRANT STEWART, Rec. Secretary.

CASTLES-IN-THE-AIR

"Look Who's Here," which the press agent appropriately terms a "sky-garden scamper in three courses," was given its first presentation on Monday night, June 14, at Castles-in-the-Air, atop the Forty-fourth Street Theater. The performance, which began at midnight, consisted of a number of songs and dances by artists recruited from vaudeville and musical comedy for the occasion, assisted by a chorus of twenty girls. Twenty-minute intermissions, during which the patrons indulged in the latest high stepping, followed each act of the revue.

Chapins is the featured player in the entertainment. Her piquant manner and pleasing voice would make her a valuable addition to any musical comedy on Broadway. She is ably assisted by Louis Hoffa, a black-faced comedian from the Pacific Coast; Miss Babette, of vaudeville fame; June Elvidge and George Brooks, in acrobatic dances; the Clifton Sisters, who are seen in an eccentric dancing number; Kathryn Sinclair, and others.

The chorus is particularly pretty and agile. The costuming follows the striking color schemes of the Winter Garden productions. Sigmund Romberg is responsible for the music, while Jack Mason gains the credit for the staging of the production.

Those who like to eat their lobster to the rhythmic accompaniment of soft shoed dancers will enjoy "Look Who's Here."

WRITE NEW MUSICAL FARCE

Charles Dickson, author of "Three Twins," Will B. Johnstone, and Will R. Anderson have collaborated on a new musical farce, which, under the title of "Fifty-Fifty," will be produced in the early Fall.

CRITIC'S CASE ARGUED

Shuberts Defend Their Ban Against Woollcott of the "Times"—Decision Reserved

Before the Appellate Division of the Supreme Court last Friday, attorneys for the Shuberts and Alexander Woollcott, dramatic critic of the *Times*, argued an appeal from an order of Justice Hendrick of the Supreme Court. The Justice had issued an order restraining the Shuberts temporarily from excluding Mr. Woollcott from their theaters.

"The defendants have no objection to the presence of the plaintiff in their theaters," argued Charles H. Tuttle, attorney for the Shuberts, "provided he comes for the same purpose as the general public comes—for amusement. But they do object to his coming to pursue his business as a dramatic critic. They are not discriminating against Mr. Woollcott because of class or because he was a dramatic critic, but because his business as pursued by him, was inimical to their business."

"His business is not conducted in your theaters," interrupted Justice Ingraham. "He simply goes there, listens to the plays, and then goes out to write."

"But he is there, not as one of the public, but to carry on his business," replied Mr. Tuttle.

"That makes no difference," said Justice Ingraham. "If a man goes to the theater and then goes away to write about the play, he is not going to the theater as a business. The plaintiff doesn't demand the right to do business in the theater. He maintains the right to go there like anybody else. If you look into the motives of everybody going to the theater there would be a good deal of confusion. Even if he does go there to write criticisms, it is merely a motive—nothing else."

Alfred A. Cook, attorney for Mr. Woollcott, contended that the success of the defendants in this suit would stand as a warning to other critics not to incur the displeasure of the defendants by informing the community of the weak and objectionable features of any of the defendant's performances. The attitude of the defendants is that the maximum of the box-office receipts must be forthcoming, even though it is necessary to perpetrate a fraud upon the public in order to attain the happy result.

KILLS HIMSELF

W. A. Patrick, Chicago Representative of "Clipper," Takes Poison

Warren A. Patrick, Chicago representative of the New York *Clipper*, returned home last week after a mysterious disappearance of a fortnight and committed suicide by taking poison. He was about forty years old and leaves a widow and daughter.

Warren A. Patrick had been prominent in outdoor amusements for many years. He was born in Janesville, Wis., and at an early age became associated with tented enterprises. He was very successful in his chosen profession and finally became treasurer of the Ringling Brothers' show. At the time that motion pictures had their first boom he became Chicago representative of *The Billboard*. Shortly after he started his own paper, calling it "*The Show World*." Later he became associated with the New York *Clipper* and was with it until he disappeared a fortnight ago.

Casper Nathan, a song writer, has been appointed Chicago representative of *The Clipper*.

AMERICANS ONLY

Margaret Anglin Shakespearean Stock Company to Consist of Native Actors

Margaret Anglin plans to engage only American actors and actresses for her stock company which will present Shakespeare's plays as part of the Shakespearean Tercentennial celebration of 1916. Under the auspices of the St. Louis Pageant Drama Association the inaugural tercentennial performance will take place in St. Louis next May. Following the St. Louis engagement the revivals will be given in several of the larger cities. A special feature of the performance will be the pageantry, which will embrace old English processions, dancing, masques, and choruses. Miss Anglin will act the central character in all of the plays presented.

Livingston Platt, who designed the scenic investiture for Miss Anglin's Shakespearean revivals of two seasons ago, is already in St. Louis selecting a site in Forest Park for the erection of a stage and open air theater in which the first performance will be given.

SCENERY
DROP CURTAINS
LEE LASH STUDIOS
308 to 316 East 48th Street
Broadway Offices
LONG ACRE BUILDING

WANTS LICENSE REVOKED

Kathleen Clifford to Present Breach of Contract Case Before Corporation Counsel

An effort will be made this week to have the city revoke the license of the Winter Garden, or force the Winter Garden Company to pay $500 on each of more than fifty alleged violations of the Sunday theater ordinance, when Philip J. Dunn, attorney for Kathleen Clifford, and Paul N. Turner, counsel for the Actors' Equity Association, call on Corporation Counsel Frank L. Polk and lay their charges before him. Miss Clifford's action is the outgrowth of her suit against the Winter Garden Company in December, 1913, when she alleges she failed to collect $450 on a contract entered into with the company for three Sunday night appearances at the Winter Garden.

In June of that year Miss Clifford was engaged to perform each Sunday night that the Broadway house was open during the Summer season for $150 a performance. After her first appearance, she claims the management refused to pay the amount agreed on, but instead offered her $75, which she refused. When the show finally closed she sued for the total of $450.

This suit was thrown out of court when the theater management entered the defense that since Miss Clifford had signed to perform on Sunday her contract was illegal and therefore she was entitled to nothing. On this admission of violating the Sunday ordinance the actress then took her case before the Corporation Counsel.

GRANVILLE BARKER SAILS

Producer Will Return in Fall, But Miss McCarthy Will Not Accompany Him

Having concluded his season of revivals of old Greek plays, Granville Barker sailed for England last Saturday. He expects to return to New York in the Fall to supervise the road production of "Androcles and the Lion." Lillah McCarthy will not return to play Lavinia in "Androcles." It is said that this decision is due to the hostile attitude of the critics toward her performance in "Iphigenia in Tauris" and "The Trojan Women."

From the American Academy of Arts and Letters, Mr. Barker received an expression of appreciation for his Greek play productions, which, in his reply, he said was worth coming 3,000 miles for.

"You have succeeded in reviving and broadening among us the sense of vitality, the imaginative influence, and the permanent value of great art," runs the letter which was signed by William Dean Howells and the other Directors of the Academy. "You have thus done a notable service both to classical culture and to popular education."

CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—Apart from motion picture houses, the only theatrical attractions in Calgary week June 13 are Pantages vaudeville, and musical stock at the Princess. Both houses are providing good bills and doing good business. The Grand is running occasional bills of motion pictures. While we have had but few road shows during the past season, those that have played here have almost, without exception, been well patronized.

The outlook for the coming season does not appear to be very bright, as most of the managers are afraid to send out companies owing to last season's poor business in the Coast cities, and are routing them to points on the Northern Pacific Railway from Winnipeg. This appears to be paying policy, as Western Canada has proved that there is always good money for worthy attractions, unless, perhaps, during the Summer months when it is hard to get good business anywhere. Companies could play Regina, Moose Jaw, Saskatoon, Edmonton, Calgary, and Lethbridge, and still reach the Northern Pacific territory and get this business if managers would revise their routings.

C. B. Chadwick, until recently chief motion picture censor for Alberta, was tendered a banquet at the Palliser Hotel, June 5, by the local motion picture men. The representatives of the Universal, Famous Players, Mutual, and United Film companies and the owners and managers of all the picture houses in the city were present. Mr. Chadwick has shown excellent discretion in his censorship during his long term of office, and his relations with the picture men have always been of the most pleasant nature. He will probably accept the position of Appeal Censor, which has been offered him.

EDMONTON, ALTA. (*Special*).—Lyman Howe's Travel Pictures, one of the best films ever seen here, did good business at the Empire June 7-12. Pantages did good business, with an excellent bill headlined by a bunch of pretty girls from Salt Lake City, who have a very beautiful act, both from a musical and scenic viewpoint, entitled "The Shadow Girl." Other acts were well up to the mark.

GEORGE FORBES.

FINAL RECITAL AT CONSERVATORY

"Souvenir Spoons," a one-act comedy, by Irving Dale, had its first presentation on the afternoon of June 10, at the twentieth dramatic recital of the New England Conservatory pantomime and rehearsal class. The play concerns the theft at a fashionable hotel of table souvenirs by the wife and sister of a visiting country banker at a time when the hotel manager is on the lookout for the perpetrator of a really important theft. In the cast were Frank March, Helen Bartlett, Rhoda Ward, and De Rose McAllister.

Other numbers on the programme of this closing recital of the Conservatory dramatic season were Jules Renard's little drama, "Carrots," enacted by Lee Estabrook, Lillian Harrison, Margaret White, and Emily Matthews; Toerkay's "Olga," a Russian story, with Grace French and William Goodrich in the cast; an exhibition of modern dancing by the Faviers, and "Ta-Too," a Chinese dance, by Margaret Gulesian and Russell Stone.

"Under Cover" will close its engagement at the Cort Theater on Saturday night.

CHICAGO

Every Theater in Town Ready to Close if the Traction Strike Had Continued

CHICAGO, June 22 (*Special*).—Chicago managers are whistling on a low key the good old revival hymn,

"O, Lord, on what a slender thread!"

It is a fact not generally known that if the traction strike had continued a fortnight from the date on which it was called off for arbitration, every theater in the city would have closed. As it is, the amusement places outside the center shut down.

New York has taken another dramatic critic from Chicago. Mr. Percy Hammond for some years the man who wrote of plays and players for the Tribune goes to the New York Tribune to take up similar work on the plays and players of the metropolis. Other Chicago critics who are now living in New York are Mr. Louis De Foe and Mr. Burris Mantle. The former on the World, the latter on the Evening Mail.

I wonder how many are living who recall "Jim" Chisholm—the man who hooked Ella Shakespeare—who was for so long the dramatic editor of the Chicago Tribune. In his day he ranked as the best critic in this country. He knew his Shakespeare—at any time or place. He was a genius, but never lived to write a line until after midnight, and his copy was always the last in. Contemporaries with him were Samuel Vernon Stocks, of the Times, and Frank Farrie, of the Post. Both were Londoners. Stocks was a noted contributor and noted as well for his familiarity with the Church of England as for his knowledge of theatrical and musical lore. Farrie had been the amanuensis of Charles Dickens. What a trio! They were boon companions of all the great actors who came to Chicago.

"All Over Town," fourth week, at the Garrick. "Beverly's Balance," fourth week, at the Grand Opera House.

"The Lady in Red" is in its sixth week at the Princess, and this is the sixth week of "Peg o' My Heart" (return) at the Cort. "Along Came Ruth" enters its ninth and final week at the Olympic.

Nazimova is closing her second week in "War Brides" at the Majestic, where there are vaudeville features.

Chicago is to have a Winter Garden. The site is Clark Street and Diversey Boulevard. Henry Myers and Frank Hurst are the backers. It will have the equipment of a Hippodrome, and will have a seating capacity of 2,700.

The Colonial has shunted vaudeville for the present and is putting out films.

BEVERLY BAIRE.

CINCINNATI

CINCINNATI (*Special*). — Weather permitting the business at the various places of Summer amusement is good, and all the parks are showing big attendance. The season of Summer vaudeville at Keith's is well under way, and business big every day, and to capacity at good times. The bill for week June 13 consisted of Hawthorne's Minstrels, the Regent Quartette, Rose and Ashton, Whittier's "Barefoot Boy," and Ethel Dawn Jones, the swimmer, which was by far the best bill of the Summer season, each act making a decided hit. The bill also included the first presentation of a new comedy sketch, "Just Married," written by the well-known cast of Tom Nawn, and acted by Miss Willie Pierce, Ruth Warren, and Boyd Acts. The act scored decidedly, we are more than pleased to state.

A good bill was also seen at the theater at Chester Park, which plays to capacity every evening, with matinees also. Forrest's Monsters, Otto and Oliver Cominges, Kelly and Scott, Hasting and Gordon, and Kinley were seen.

Forrest and his band are in the second and last week of their engagement at the Zoo June 13 to capacity business. Manager Heath has secured Lew Fields' Musical Comedy Co. for week June 20, and thrilled crowds of music-lovers are looking forward to their coming. The theaters are closed for the Summer, and the picture-film houses are all showing the latest releases in five and six reel photoplays, changing their bills Thursday and Sunday of each week. Business at all these houses is immense.

JOHN REDMOND PROCTOR, Jr.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Mack's Musical Revue closed at the Opera House June 5, after a fairly successful engagement. Business was better on the road for the company. They were followed after a week's stay by "The Lottery of Love," traveling company, to good business, playing the first three days, week June 7. The play was well presented by a company headed by Eleanor Flowers and Walter Connolly. "The Arrival of Kitty" was booked for three days, but the engagement was cancelled, owing to the illness of the leading lady. It may come later.

After nearly two years' absence "The Chocolate Soldier" again held sway to St. John audiences June 14-19, and his return at the Opera House, under the direction of the Whitney Opera company, was acknowledged by quite a generous patronage. The company was composed of nearly forty persons, and gave an excellent presentation of the favorite opera. Walter Greene was popular as Bumerli; Tom Rashway, as Nadina, was a general favorite; Francis C. Boyle, James, and George Tallman, comedy, were welcomed by friends made on former visits, the former appearing as Massaroff, and the latter as Alexius; while Doris Niven, Kitty Boreo, and W. H. White were well received in their respective roles of Aurelia, Nanche, and Colonel Popoff. Prices ranged from 25 cents to $1.50. The company will play Halifax and Sydney, N. S., and may go to Newfoundland.

The Orpheum Stock company returned to the city week June 21 for three days, giving a very creditable presentation of "The Hills of the Gods," with Walter Connolly and Eleanor Flowers appearing to advantage in the leading roles, ably supported by Jean Archibald, Frank Bertrand, Gwendolen Brooks, Dorothy Fraser, William McDonald, Hooper Toler, and Walter Wright. Better business than on their previous visit with "The Lottery of Love" two weeks ago was done. Mack's Musical Revue opens their engagement in St. John, and disbands here.

J. B. DOYLE.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Despite the approach of the Summer season, theatrical business in Manchester has shown a decided increase over the same period last year. Manager William O'Neil, of the Palace, has practically decided to conduct his vaudeville shows right through the Summer. "The Haberdashers" pleased the patrons of the Palace June 11. Blanche Sweet in "Stolen Goods" scored a hit at the Auditorium June 15 with the moving picture followers.

J. J. MAHONEY.

PHILADELPHIA

The Legitimate Has Left and Vaudeville and Pictures Only Remain

PHILADELPHIA, June 22 (*Special*). — Moving pictures keep the Forrest and the Garrick open this week at Keith's. Walter C. Kelly, the Virginia Judge, is [illegible] Garrick. [illegible] Search in "Lean-ens Street," [illegible] and Charles King in songs, and [illegible] Hallen is dancer. Harry Fields [illegible] is a skit called "A Vaudeville Tragedy." [illegible] Tom Nawn, Edward Blondell and company [illegible] Percy is "The Last Rose," and Booth and Leander [illegible] a comedy skit. "Something to Talk About."

Al. Lewis and company, at the Grand, in "The New Leader," "My Best Girl," with Alice Fleman, was shown for the first time in the Globe three nights last week. At the Nixon, "Springtime," a playlet, and "Our Good Form," by E. E. Clive and company.

Everything in the amusement line is either vaudeville or moving pictures, single or double.

J. B. C.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Billie Burke, last week, June 14, at the Columbia in "Jerry," pleased as she always does. Maude Fealy followed Miss Burke in "Outcast," the first time ever played here. Jules Murry [illegible] Lyric, [illegible] reproducing "This Way Out." Fay Courtenay will again be seen at the Orpheum for a short engagement, beginning June 21. All [illegible] of dark week ending June 21.

Caroline Arcoudes, Jerry Foy, Fredda Sherry, Lew Hoffman, Jimmy Lucas, and Foy Family [illegible] Orpheum bill, week June 14. Others [illegible] Lee Tung Foo, Harry Breen, Ben Welch, Ethel Green, Ben Harney, Willa Holt Wakefield, Dennis, Charles and Adelle Wilson, Mr. and Mrs. Alex. Three Diamond Brothers, Harry Adler, Hazel Millington and Baby, and Keno, Welch and Montrose. "Conchita," [illegible] Hawaiians. "Conchita," [illegible] Wiesen Wiggin, Dorothy Jardon, Ferris Hartman and Florence Bindley, Bishop and Manion, The Kramers, and "Within the Law," and the Hippodrome [illegible] vaudeville bill.

William H. Crane is busy [illegible] Washington Square Players [illegible] Alice Lewisohn, Lee Wilson Dodd, Philip Moeller, Ellis Walker, Edward Goodman, and Chicago. Are we to see the above Davis [illegible] back again to resume his residence with the [illegible] as was the intention.

The Chinese Little Theater opened April 15 with "The Trojan Women" of Euripides. The officials of the Exposition, Jules S. Hyman, Director of Exhibits, and Frederic J. Haskin, Director of Publicity, have been [illegible] Hall. The trial production was given by the Greek Society [illegible] Exposition, and [illegible] to give a series of performances, the first of which [illegible] that may be reached at the Exposition. [illegible] will run for one week, and all the Greek societies [illegible] opportunity to observe [illegible] the Greek Theater is [illegible] in behalf of [illegible] Greek Society.

George [illegible] Jessie Lasky, Fannie Ward, Dustin Farnum, Pauline Frederick, and [illegible] other persons [illegible] Exposition. Mrs. Leslie Carter [illegible] said Fannie Ward, and [illegible] Chi. Wallace was a [illegible] special cast at the old Metropolitan Theater [illegible] Francisco, where he appeared with [illegible] Before he was able [illegible] Wallace and Walter Hast [illegible] activities. Hill was [illegible] Law," Johnson in "Uncle Tom's Cabin," [illegible]

James K. Hackett, the [illegible] away to San Francisco [illegible] periodical visits, and [illegible] sports, either [illegible] Exposition [illegible] in 1915, and in his [illegible] Hackett [illegible] Hackett, Carlyle Blackwell, [illegible]

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Men who have been in the game are more likely to speak advisedly than those who speak theoretically. Mr. Ralph Cummings, of the Colonial Stock company in Cleveland, Ohio, is an old player and has devoted time to the study of his profession. What he says about stock is so pat that no apology is necessary for reproducing in part what he said to the Cleveland *Plain Dealer*.

"The stock game is a funny game," he said. "It is different almost from any other department of show business. The stock producer has a lot of advantages over the fellow who makes productions for the regular season and sends them on tour at $3 per. In the first place, the stock producer gets his actors at a Summer scale of prices. Thrifty players prefer to work in Summer rather than lay off. . . .

"The compensations of the stock actors are many. In the first place there is no traveling; no getting up in the cold gray dawn and taking an accommodation train to Podunk, or waiting on a Winter's afternoon for hours at a junction, to change cars. The stock player comfortably ensconces himself at a good hotel, where he obtains real food and where he can buy a good cigar to top off his dinner. Another compensation is the fact that the player for the hence becomes a real citizen of the community. He makes his friends and keeps them throughout the stock engagement. He attends dinners, and even tango teas. In brief he becomes a part of the social fabric of the city and he enjoys it. The stock director must have a company of uniform strength. It will not do to have a couple of good leading people, surrounded by incompetents. It is necessary that the small parts be in capable hands and the shrewd stock director looks to it that no mediocrity creeps in. Stock plays must be good, of course, but even a fair play will succeed in stock where it would fall miserably in a regular production. The reason for this is obvious. The popularity of the players puts it across."

GREATER NEW YORK STOCK

Keith's, Bronx.—Presented under the personal supervision of Mrs. James A. Herne, who played the title-role in the original production at Palmer's Theater in 1891, "Margaret Fleming" was revived by the Keith Players at the Bronx Theater week June 14. The cast of characters has been changed and the dialogue consequently somewhat revised, but even so it is difficult to understand why this frank argument on the dual life of the husband, and the wife bringing into her own family the son of "the other woman," should have aroused such a storm of criticism as was evoked twenty-five years ago, unless it was that the stage was not ready for so candid a plea. That beloved James A. Herne was many years ahead of his time when he wrote "Margaret Fleming" has thus again been proved. Julie Herne, the talented daughter of gifted parents, was admirably suited to the title-role and again distinguished herself. The supporting company was excellent. The cast: Philip Fleming, Rowden Hall; Dr. Larkin, Walter Marshall; Joe Fletcher, Fred C. House; Mr. Foster, Albert Gebhardt; Williams, David Hewitt; Bobby, Russell Parker; Charley Burton, Master Williams; Margaret Fleming, Julie Herne; Maria Bindley, Luella Morey; Mrs. Burton, Caroline Morrison; Hannah, Vivian Black; Jane, Margaret Fielding. "The House Next Door" week June 21.

IDA C. MALCOMSON.

Lexington Players.—The Lexington Players are giving "Rebecca of Sunnybrook Farm" in a very creditable manner this week at Hammerstein's Lexington Theater. Miss Minnie Gombel is the Rebecca. Popular prices and capable people are responsible for the good business at the Lexington.

KEITH PLAYERS, UNION HILL, N. J.

UNION HILL, N. J. (*Special*).—The E. F. Keith Players at the Hudson used Edgar Selwyn's hilarious farce "Nearly Married," as their vehicle June 14-20. The company, under the direction of W. C. Mason, gave one of the finest productions ever seen at this popular playhouse. S. R. O. the entire week and at every performance the house was in a constant uproar at the exceedingly humorous situations in Selwyn's play. The leads, William H. Sullivan and Ann MacDonald, as the pampered couple, were excellent, both appearing in comedy roles to excellent advantage. Francine Larrimore and Clare Evans, as Gertrude Robinson and Tom Robinson respectively, gave a fine finished performance. Alice Butler, Joseph Lawrence, J. Ellis Kirkham, Charles C. Wilson, and Arthur Mack were seen to excellent advantage. Paul Blaufox and Madeline Frost, new members of the company, were good. J. J. Hyland as Peter Doolin, justice of the peace, and Antoinette Rochte, as Hattie King, were two of the funniest characterisations seen here this season. Next week, "The Trail of the Lonesome Pine." Following, "A Pair of Sixes."

E. A. GREWE, Jr.

KEITH COMPANY, LAFAYETTE, IND.

The Keith Stock company, one of the numerous stock organizations put forth by Otis L. Oliver, the aggressive Western manager, is enjoying a very successful Summer run at the Family Theater, Lafayette, Ind., under management of Will H. Bruno. It is said to be the only company which has made a success of permanent stock in Indiana this season. Many of the big successes have been offered since the opening, April 26. "Damaged Goods" was played week June 6, and was followed by other big plays. The roster of the company includes Francis Sayles and Katheryn Stevens in the leads, Reginald Knorr, Jack Robertson, James A. Park, R. E. Thompson, Carroll Edmunds, Will H. Bruno, Elsie Corbin, Adelaide Cumming, and Maymie Patterson. Present indications point to the company's playing out the entire Summer, despite extreme warm weather, the Lafayette press acclaiming this as the strongest organization of its kind seen in the city. Week June 12 the company gave a creditable "Faust."

MANHATTAN, ROCHESTER

ROCHESTER, N. Y. (*Special*).—The approval bestowed upon the Manhattan Players' production of "If I Were King" at the Lyceum week June 14, has been enthusiastic since then. The management of the Players hit upon a happy idea in restoring to the stage for a week one of the best specimens of the romantic drama. Nothing that this company has presented has so contained the elements of bigness, and the spectacular, and its four acts are replete with the dash and spirit of romantic adventure. Mr. Montague Love fills to the smallest detail the picturesque role of Francis Villon, the ragabond-poet lover, and Miss Olive Tell is especially charming at Katherine De Vaucelles.

Week June 21, the last but two of their third season, the Players will devote to Margaret Mayo's delightful comedy, "Polly of the Circus," with Miss Osa Waldrop in the part of Polly. Mr. Love will have the role of the Minister who tends Polly during her illness and falls in love with the little circus rider.

"BOB" HOGAN.

Bangs, N. Y.

EVELYN VARDEN,
Leading Woman of the Somerville, Mass., Stock Company.

FORSBERG'S, NEWARK

NEWARK, N. J. (*Special*).—Mabel Brownell, Clifford Storck, and Mabel Estelle closed their engagement at the Orpheum June 12. Misses Brownell and Estelle have joined the Packard Players at the Standard, New York city.

The Forsberg Players have returned to the Orpheum and presented Chauncey Olcott's "Shameen Dhu," June 14. A most royal welcome was given to Ethel Clifton, Ottola Nesmith, Charles Dingle, Edward Van Sloan, Orris Holland, and Stuart Beebe. Mr. Dingle was given every opportunity to display his vocal ability and he sang in a most delightful manner Mr. Olcott's successes: "My Old Dudeen," "An Irish Lullaby," and "I Never Met a Girl Before Like You." He was compelled to respond to several encores. Others in the cast were Miss Margaret Lee, Edward Daily, William Hill, Chester Clutte, John Rogers, and Phillip Ryan. Current week, "Mam'selle," and it will mark the return of Grant Irvin.

Manager Forsberg has engaged the players for the two weeks' engagement and if business warrants it, will play all Summer. Business has been very gratifying and it is hoped that Mr. Forsberg's plan can be realised.

GEORGE S. APPLEGATE.

PORTLAND, ME.

PORTLAND, MAINE (*Special*).—June 10 marked the opening of the musical stock company at Cape Cottage, called the Royster, Dudley Opera company. This is their second season at Portland. They opened with "Little Boy Blue." Miss Florence Webber returns as prima donna. She was a favorite here last year.

Keith's Stock played "He Fell in Love With His Wife" as a current attraction week June 14.

Portland Players present a satirical comedy entitled "The Upstart," by Tom Barry, who has been popular here in previous seasons as a stock actor. The play has had a Chicago production under the management of Bertram Harrison. The Empire presents releases to good business.

AGNES ARMSTRONG.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—The Evelyn Watson Players at the Academy of Music presented week June 14-19 "Camille," with Carolyn Elberta in the same part. Miss Elberta is deserving of much credit for her intelligent conceptions of the part, the death scene being well done. Evelyn Watson made a good Nichette, and received many floral gifts; Lida Kane as Madame Prudence gave a well balanced performance. Donna O'Neil was seen in the role of Nanine, while Gus A. Forbes gave a very good performance of Duval. Norman Wendell as Count De Varville, Charles McHenry, M. Tellc Webb, and Roy Beauchamp and Clara Webb, a new member of the company, was well cast as Olimpe. Norman Wendell and Phil Dillon may well feel proud of their efforts in their stage settings. "Lena Rivers," June 21-26.

Neil Barrett, a most excellent character actor and the most popular member of the Evelyn Watson Players, closed his engagement with the company June 12.

Miss Carolyn Elberta, Miss Lida Kane, and Mr. and Mrs. Charles McHenry, of the Watson Players, were the guests at a large dinner party given in their honor at The Knoll, Tiverton Four Corners, June 13.

W. F. GEE.

NASHVILLE, TENN., STOCK

NASHVILLE, TENN. (*Special*).—The Norman Field Players opened at the Orpheum Theater June 21. The house has been remodeled and decorated and the company will play Summer stock at popular prices. Miss Mary Daniel will be the leading lady.

K. K. TATUM.

McHENRY PLAYERS, OTTAWA

OTTAWA, ONT. (*Special*).—At the Dominion, the Frances McHenry Players presented "The Second in Command" June 14-19, to very large and pleased audiences. "Merely Mary Ann," June 21-26.

J. H. DUBE.

SHAKESPEARE AT NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—Northampton again has been through its annual season of Shakespearean dramatics, including four elaborate performances of "Romeo and Juliet" June 9-12, by the senior class of Smith College, and an attractive outdoor presentation, June 9, of "A Midsummer Night's Dream," by pupils of Miss Capen's school, under direction of Miss Frances Jean White. Both plays were in honor of the commencement season. "Romeo and Juliet" marks the twentieth year of Shakespearean performances by Smith seniors, although there have been two departures from this tradition, the Hindu drama, "Sakuntala," in 1904, and Ibsen's "The Pretenders," in 1906. Nearly all of the available Shakespearean comedies have been given twice and "Macbeth" and "Hamlet" have been attempted. "Romeo and Juliet" was previously given by the class of 1902.

As always, the production this year was notable for excellent recitation and remarkable pictorial beauty. Costumes, settings and intelligent massing of stage crowds furnished a series of color effects indescribably beautiful. For those without personal interest the play, particularly in its earlier performances, was too long and one in which amateur qualities could not fail of emphasis, but it had many stirring moments and the appreciative spirit in which it was carried through was entirely creditable. The basic idea of fundamental tragedy was consistently developed. Romeo, by Dorothy Perkins Cooke, of St. Louis, Mo., and Juliet, by Annie Preston Bridgers, of Brookline, were poetic in individual conception and particularly strong in their inter-action, furnishing a brilliant main thread running through a performance whose other harmonies were generally finely related. Original music by members of the class was played by the College Orchestra, under direction of Miss Rebecca Holmes. The general chairman of the committees was Eleanor Hollister Park, of Rutherford, N. J. The business-manager was Mary Anne Cornelius, of Boston. The play was directed by Mr. Alfred Young, of New York, and Miss Clara Belle Williams, of the Department of Spoken English at Smith.

MARY K. BRAWNER.

BLOOD SEASON EXTENDED

BUFFALO, N. Y. (*Special*).—From the original season of eight weeks, which was first arranged for the Adele Blood company at the Teck Theater, Buffalo, the Summer season has been extended for two additional weeks beginning June 21, when a new play, "The Game," by Guy Bolton, in which Miss Blood will star next season, was produced for the first time, and for the final week, David Belasco's "The Fighting Hope," in which Blanche Bates appeared for several years, will be presented.

Negotiations are now under way for arrangements for a yearly Spring and Summer season at the Teck for Miss Blood. It is her desire to continue in Buffalo each Summer, and if her plans are completed many of the favorites of this year will return here again next year at the conclusion of the regular Teck season. During the past eight weeks some of the most successful plays of the last two years have been presented by Miss Blood in a most creditable manner and both she and the members of her company have gained a host of friends among local theatergoers.

"Widow by Proxy" was played at the Star June 14-19, with Miss Bonstelle as the widow by proxy; Eileen Wilson as the real widow, and Corliss Giles as the hero. Capacity houses. "Mam'selle," week June 21.

Adele Blood and her company at the Teck June 14-19, in "The White Sister." Miss Blood in the role of Sister Giovanna and Byron Beasley, the soldier lover. Attendance good. "The Game" week June 21.

At the Gayety June 14-19 was offered the All-Buffalo entertainment in which the Buffalo players presented "Night Hawks." S. R. O. "Top Notch Girls," week June 21.

BARBER.

ELMIRA STOCK IN OPERA

ELMIRA, N. Y. (*Special*).—Royster and Dudley's opera company scored an emphatic hit in "The Firefly" at Lorick's Theater June 14-19 to large business. Anne Bussert was captivating as Nina. Carl Gantvoort was heard to advantage as John Thurston, and Leona Stephens pleased as Geraldine Van Dare. Anna Boyd made an adequate Mrs. Oglesby Van Dare and Leonard Hollister was happily cast as Peltro. Others who did well were Robert Haberson, Frank W. Shea, Harry Rose, Evelyn Kearly, Minty Whitely, Peter MacArthur, Lillian Hagar, R. H. Greenlaw and Ray Barrett. The settings were unusually attractive and the orchestral direction of Eugene Speyer an important factor. "Little Boy Blue," June 21-26. "Jumping Jupiter" (with Richard Carle in leads), June 28-July 3.

A large force of workmen are repairing the Lyceum Theater, recently damaged by fire, and the house will be ready for opening Sept. 1. Lee Norton, who is to be manager, announces a strong list of attractions. Legitimate attractions only will be played.

J. MAXWELL BEERS.

CHARLES CARVER,
Playwright and Leading Man, Hyperion Stock Company, New Haven, Conn.

Charles Carver is proving to be the most popular leading man New Haven, Conn., has had. His ability as an actor is the personification of histrionic art, but he has been equally successful as a playwright. He has been seen in support of Virginia Harned, Amelia Bingham, Helen Ware, Cecelia Loftus, Marguerite Clark, and James K. Hackett. Stock companies in Detroit, Cleveland and Rochester have been made the better for Mr. Carver, and thirty-seven weeks at New Haven, Conn., with the Hyperion Players has found a large following of admirers in the Elm City. Mr. Carver was born in Rochester, N. Y., and his parents intended that he should study for the ministry. But Charlie saw that his talents laid in another direction and before long he made his first legitimate stage appearance. He has written four very successful one-act plays, and three other four-act plays. "At the Mercy of Tiberius" is perhaps the most successful and has served Eleanor Montell, a daughter of Eugenie Blair, as a vehicle. He has just completed a dramatization of "The First Law," which is to be produced next Fall, together with one other play, the contract calling for the completion of same not later than October. "Prisoners of Chance" is another play from the pen of Mr. Carver. As an actor, Mr. Carver possesses good looks in addition to his exceptional talents, congeniality and a winning personality.

STOCK IN "A CELEBRATED CASE"

SCRANTON, PA. (*Special*).—The Poli Stock Players, who have been presenting all the largest successes at the Academy, established themselves more firmly in the hearts of the patrons of the house, when, at the opening of the Summer season at the Poli, they presented "A Celebrated Case" in a manner that won unstinted praise from both the press and the patrons. Mae Desmond in the roles of Adrienne and Madeline, was magnificent. Miss Desmond has many successes to her credit, but her work last week was as finished and satisfying as anything she has accomplished since she came here. Walter Richardson gave a strong interpretation of the part of Jean Renaud. Doan Borup as Lazare and Count de Mornay and Mary Hill as Valentine de Mornay were never seen to better advantage. Selmer Jackson, Arthur Buchanan and Morton L. Stevens ably sustained their respective parts. Helen Gillingwater and Lillian Bunn were good, as usual. The staging, under the direction of Augustin Glassmire, and the scenery were up to the usual high standard and business was excellent. "Seven Keys to Baldpate" week June 21.

C. B. DEBMAN.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—"The Virginian" was well played by the Ernest Fisher Players at the Shubert June 13-19. Frank M. Thomas appeared to advantage in the title-role, and Irene Summerly did her customary good work as the school mistress. William Forrestelle made an effective Trampas. Ernest Fisher, manager and stage director, made his first appearance in the cast as Pete, and scored. The large cast was in good hands throughout. "The Divorce Question" June 20-26. "The Girl of the Golden West" June 27-July 3.

JOSEPH J. PYSTRA.

STEIN'S MAKE-UP
Absolutely Guaranteed

FINAL DROP IN SPOKANE

SPOKANE, WASH. (*Special*).—With the drop of the final curtain on "Human Hearts" Sunday evening, June 6, the American Theater Stock company terminated its engagement and automatically disbanded. According to Loring Kelley, stage director and manager of the co-operative organization, the company quits with all bills paid and nobody stranded. The advent of warm weather and the consequent falling off of business prompted the sudden action of the players. Constant rumors that the American is to be turned over to big time vaudeville next Fall for four days a week also were influential, as the players were unwilling to struggle through the Summer months in the hope of good business in the Fall, with the chance that they would be without a home when the cooler weather arrived. The co-operative stock idea in Spokane originated when the Baker Players closed their engagement at the Auditorium March 14. The players, who then found themselves out of work, organized and leased the Empress Theater, where they played seven weeks. They developed a following which seemed to warrant them in going to the American three weeks ago. Miss Irene Lorton, leading woman, left for her home in Butte, Mont. Leslie Reed, leading man, has gone to San Diego to visit relatives. Miss Wilhelma France and George Hubert live in Spokane. Chester Warner has gone to Wallace, Idaho, to visit relatives. Miss Arline McDonough, the ingenue, who has also had musical comedy experience, has secured a position as soloist at the Silver Grill, in Spokane. The rest of the company, Loring Kelley, Betty Barrows, Raymond Bell and Mrs. Bell, Lee Tyrrell, and James Guilfoyle, are organizing a stock company which will play Idaho towns for the Summer, under the management of Mr. Kelley. They opened in Wallace, Idaho, Sunday night, June 13. The engagement will be for ten weeks, after which they may return to Spokane for a Winter engagement. With the closing of the American company the only stock company in the Pacific Northwest quits the field.

W. H. MCCRAE.

POLI'S "MAGGIE PEPPER"

BALTIMORE, MD. (*Special*).—"Maggie Pepper," which the late Charles Klein so admirably fitted for the use of Rose Stahl, was the play chosen by the Poli Players last week. Inasmuch as it is purely a "star" vehicle, in which all the minor characters act as feeders to Maggie, it afforded unusually good opportunities to Miss Huff, and incidentally proved a wonderfully happy choice, as it was an extremely ingratiating role in which to bid good-bye to her legion of admirers. Miss Huff's performance was by all odds one of the very best she has ever given in this city, taking rank with her Glad in "The Dawn of a To-morrow," "Madame X," and "Salomy Jane" roles, in which she achieved unusually brilliant successes. She displayed a keen sympathy for the character, investing it with a good deal of reality, and brought out the underlying humor of the lines and noble qualities of the character. We have seldom seen Miss Huff shade a role with so many varied lights. Her audiences at every performance were so appreciative that they refused to be quieted until she had thanked them and bade them au revoir. Miss Huff leaves for an extended Summer vacation in New Hampshire, but returns to the company late in August. The wish is general that she may return greatly benefited physically and mentally. Arthur Van Buren and John Ellicott contributed two excellent performances. Ellicott is an extremely capable actor, and what is more to the point, he is the best characterizer the Poli company has had. He has the rare faculty of being able to submerge his own personality into that of the character he is portraying. He probably gets more out of a small character than any other member of the company. His future promises much. Edna Hibbard gave a delightfully balanced bit of work as the girl. Her extraordinary poise always gives me as much delight as it does wonderment. The remainder of the company played their various small roles most acceptably, but the success of the performance rests with Miss Huff and Messrs. Van Buren and Ellicott. Arthur Hoyt, whose stage management has never been equaled in stock in this city, gave further evidence of his undoubted genius in some unusually good sets. In spite of the extreme heat, the audiences were very large all week. Current week, "Green Stockings," with Miss Enid May Jackson.

L. BARTON KAHN.

CORSE PAYTON, SPRINGFIELD

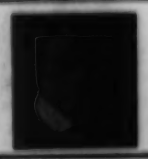
SPRINGFIELD, MASS. (*Special*).—The Corse Payton company is doing well at the Court Square with weekly changes of bill. Opening with "Bought and Paid For" to good business, they did better with "Pine Feathers," and the best business of all with "Within the Law" June 14-19. "The Commuters" and "The Divorce Question" follow. Phyllis Gilmore did one of her best portrayals as Mary Turner in the Veiller play, and won many recalls. Alice Bentley, a former stock favorite here, came on to do Agnes Lynch, and James Heenan, a Springfield boy who has been with a road company in this part, was the Inspector Burke, so the presentation was adequate. Corse Payton played Joe Garson. Albert Lando, another new face in the company, was Edward Glider and played it as well as he did John Brand in "Pine Feathers." Mr. Payton and Miss Gilmore will give a one-act comedy, "Taming a Husband," in conjunction with "The Divorce Question" next week.

EDWIN DWIGHT.

Tony B. Stanford, who has been playing juveniles with the Del Lawrence Stock company, of San Francisco, for the past twenty weeks, closed June 19 and will break in a singing act with Ray Herbert, formerly of Lasky's Plazadena.

GEORGE ALISON
Address 16 Gramercy Park, N. Y.

Evelyn Watson
and PLAYERS, in a revival of A CELEBRATED CASE
Academy of Music Fall River, Mass.


NEIL PRATT
Comedian
OLLY LOGSDON'S STOCK WHITE PLAINS, N. Y.

DORIS WOOLDRIDGE
LEADING WOMAN
AT LIBERTY Address Dramatic Mirror

MAY BUCKLEY
LOW'S EXCHANGE
1128 Broadway New York City

DUDLEY AYRES
LEADING MAN
Re-engaged for Next Season Grand Opera House, Brooklyn

JOSEPH GILLOW
LEADING MAN
This Week
"A TRIP TO CHINATOWN" Yonkers Stock Co., Yonkers, N. Y.

EDWARD C. WOODRUFF
LEADING MAN
Princess Stock Co. Des Moines, Iowa

MARISE NAUGHTON
LEADING WOMAN ENGAGED

BERT WILCOX
LEIGHTON-TUCKER STOCK
Worcester Theatre Worcester, Mass.

VIRGINIA PERRY
LEADING WOMAN International Theatre, Niagara Falls, N. Y.

WILLIAM K. HACK
Leading Man
Jefferson Theatre, Dallas, Texas. Invites Offers for Coming Season

FRED ERIC
PRODUCTIONS
16 Gramercy Park, New York

E. W. MORRISON
ACTOR-PRODUCER
P. O. Box 2227 Quick Address
Dallas, Texas Dallas, Texas

JAMES L. CARHART
Minnie Adams Co. Management Chas. Frohman

LOUISE MULDENER
Versatile characters. At liberty. Address agents

NEW YORK THEATERS

WILLIAM A. BRADY'S **PLAYHOUSE** 48th St. East of B'way. Phone 6624 Bryant. Evenings, 8:15. Mats. Wed. and Sat., 2:15.

Biggest Success in New York

SINNERS

By OWEN DAVIS

WINTER GARDEN B'way & 50th St. Phone, 2330 Circle. Evgs., 8; Matinees, Tues., Thurs. and Sat., 2

The Winter Garden's Summer Production

The Passing Show of 1915

BOOTH Theatre, 45th, W. of B'way. Phone 6100 Bryant. Evenings 8:30. Matinees Wednesday and Saturday, 2:30.

LOUIS MANN

In THE BUBBLE

A Comedy by EDWARD LOCKE

Maxine Elliott's Theatre, 39th St. near Broadway. Phone 1476 Bryant. Evgs., 8:40 Mats., Wed. & Sat., 2:30. Brightest, Jolliest, Musical Comedy Success of the Year.

NOBODY HOME

Laughs, Jolly Tunes and Pretty Girls!

CANDLER Theatre, West 42nd St., near B'way. Tel. Bryant 6345. Evgs. 8:20. Mats. Wed. & Sat. 2:20

New York's Newest Playhouse

COHAN & HARRIS PRESENT

(by arrangement with Arthur Hopkins)

A new play by a new young American author

ON TRIAL

BY E. L. REIZENSTEIN

Biggest Hit in 25 Years

COHAN'S B'way and 43d St. Evgs. 8:20 Mats. Wed. and Sat. 2:20. Pop Wed. Mat. 50c-$1.50.

COHAN and HARRIS present

"IT PAYS TO ADVERTISE"

A farcical fact by Roi Cooper Megrue and Walter Hackett.

FALL RIVER AND NEWPORT

FALL RIVER, MASS. (*Special*).—At the Savoy, June 10-16: Bert Fitzgibbons, "The Entertainer," with a cast of seven people; 17-19: Barbour Boarding Johnson "10-20-30" West, Mary's Burlesque Circus, the Moulton Trio, Kelcey Brothers, Hollis and Robie Clifford and Burke, Emily Stevens in the photo-drama, "Corn," and pictures of the Great Fall River Horse Show to excellent attendance. Bijou: June 10-16: Al. Field and company, Joe Bernard and company, Joe and Lew Cooper, Alvin and Kenny, Lillian Watson, Ye Old Time Hallowe'en, Fritzi Scheff in the photoplay, "Pretty Mrs. Smith"; Evans and Nelson, Haide de Lenz, "Wrong or Wright," Moore, Dan and Diana, and moving pictures of the Fall River Horse Show to large attendance. Premier: The Parisian Girls Vaudeville company to good attendance June 14-16. Ringling Brothers' Circus, two performances, June 14, to large attendance.

At the Newport, R. I., Opera House week June 14-19, Rose Mary King and company in "The Deep Purple" with splendid success. Miss King has become a great favorite with the patrons. Julian Noa, the new leading man, made his first appearance with the company June 14, and made a strong impression. The season so far has been most successful, due in part to the good management of J. Fred Miller. Attendance excellent. W. F. Gen.

NASHVILLE, TENN. (*Special*).—The Parthenon, Nashville's newest picture house, has just opened with "The Heart of Maryland" as the opening attraction. A large pipe organ has been installed, and the house has enjoyed good patronage. Another new theater for the Summer has opened. It is called the Fourth Avenue Airdome, and will house tabloids and stock. Mr. Jack O'Neil will be at the head of the new venture. K. K. Tatum.

STEIN'S MAKE-UP Absolutely Guaranteed

SALT LAKE CITY

SALT LAKE CITY, UTAH (*Special*).—Al. Jolson and his mass of bright femininity, with their wealth of unique costumes, drew packed houses at the Salt Lake Theater June 10-12. Jolson's jokes fulfilled the requirements of making "two laughs grow where only a grouch grew before"—a saying from the late friend of humanity, Gilbert Hubbard. Eileen Molyneux and Ted Doner shared popularity with the star. Their shadow pantomime dance being one of the daintiest things seen here since the soap-bubble dance. Mae Dealy, Kitty Dover, Frank Carter, Helen Lee, and Mike Graham, a Utah girl, her father being one of Utah's early thespians, who trod the boards with celebrities. Miss Graham is tall, graceful, pretty, and has a dainty smile. Italian Grand Opera company, week of repertoire, June 21: "Everybody's Girl," June 24: Billie Burke, July 5, 6.

A mammoth concert was given June 11 in the large Mormon Tabernacle, as a farewell to the 350 choir of two hundred select voices that are to be one of the attractions at the Panama Fair in San Francisco. Emma Lucy Gates, Utah's sublime soprano, and Romania Hyde, violinist, will be included. The choir is the part of the Mormon Church's musical activities (and music is part of their religion), known as the Organ Tabernacle Choir, under Professor Ballantyne, and not the same choir as has heretofore visited worlds' fairs under Professor Evan Stephens.

The company presenting "The Trojan Women," who are said to be out in the interest of world's peace, appeared at the Utah Theater one afternoon and evening to fair houses. This company, brought here by Professor Maud May Babcock, served to keep alive the name of the Utah Theater, which has been closed for some months, but which will be opened in the Fall by Professor Babcock as a Citizens' Theater, at 10 cents to all parts of the house. For this purpose a good stock company will be opened to insure standard successes. The vaudeville venture of our old friend, Sanger, of Denver, has come to grief. Recently there was trouble over non-payment of salaries, and the house has been turned over to Manager Gates.

Pantages will continue vaudeville all Summer. The Empress has opened as a straight picture house, giving feature films at 10 cents. Nat Ladingwell and Marion Gale were well received. The Girls' Forget-Me-Nots (whirley girlies) were popular. Underlined: Maude Leone, Salt Lake's favorite, is coming in "Inside Stuff."

C. B. Johnson.

DES MOINES, IA.

DES MOINES, IA. (*Special*).—Boyd B. Tyndale, who is spending the Summer in Des Moines as a member of the Airdome Players, has signed with Frank Mahara for the coming season, and will be starred in the musical comedy, "Tipperary."

William H. Forestelle, formerly second man of the Princess Stock company, is now a member of the Summer stock company in St. Paul. Mr. Forestelle will return to the Princess in the Autumn.

Mary Blair, a Des Moines girl, who has made an enviable name for herself on the dramatic stage, is spending the Summer in this city as the guest of relatives and friends. Miss Blair has signed with a prominent New York manager for the coming season.

Manager A. H. Blank, of the Garden, has returned from a several weeks' stay on the Pacific Coast. He visited both expositions and every motion picture studio of prominence in that part of the country. He had the pleasure of meeting Mary Pickford, Marguerite Clarke, Jesse Lasky, and other famous personages of the Paramount ranks. Mr. Blank also viewed Universal City the same day that it was visited by General Nelson A. Miles. Mr. Blank has one of the most beautiful picture theaters in the country in the Garden. His theater, to borrow a refined phrase, has been built up to a standard and not down to a price. Service, appointments, and the general tone of the place stand favorable comparison with the best $2 houses in New York. Mr. Blank maintains an eight-piece orchestra, under the direction of Professor Frank Lorenz, of the Orpheum, and a delightful musical setting is provided. Mr. Blank has a special interest in the Garden. The current attraction is Mary Pickford in "Fanchon the Cricket," and is drawing capacity houses.

The Empress is enjoying large business through the Summer. The theater has been tastefully redecorated for the heated term, and this combined with the iced air ventilation plant, and good shows is attracting satisfactory patronage.

A. Kahn.

MACON, GA.

MACON, GA. (*Special*).—Grand: Flag Day was celebrated by the Elks to S. R. O. business. Palace: E. H. Stanley, screen director, presented "The Builder of Bridges," June 14; "The High Road," June 15; "Boosting Baby" and "Man on the Case," June 16; "The Key," Yesterday," June 17; "In Search of a Thrill," by Blair Janis, June 18; "Who Pays," June 19. Princess: Jack Lamey and Joe Cowles June 14-16. Fenture Pictures. "The Celebrated Scandal," June 14; "The College Widow," June 15; "The Cup of Life," June 16; "The Diamond from the Sky," June 17.

Macon: "Wife for Wife," "The Black Box," and "The Idol of Paris," June 14; "Darkness Before Dawn," "A Railroader's Bravery," and "Hunger," a Hero, June 15; "A Decision in Court," "By the Sea," "For Her Happiness," and "A Lucky Strike," June 16; "A Lesson in Romance," and "The Closed Door," June 17; "The Wrong Woman," "Above the Abyss," and "The Club Man," June 18; "Vengeance," "The Trouble" and "A Bunch of Matches," June 19. Andrew Oliver Orr.

"HANDS UP" FAILED AT ALBANY

ALBANY, N. Y. (*Special*).—"Hands Up," recently given for the first time at New Haven, from the pen of Silvio Hein, with music and lyrics by Ray Goetz, was seen at Harmanus Bleecker Hall June 14-16, with Lew Fields and Maurice and Walton, exponents of modern dancing, as his co-stars. The production was lavishly staged and embraced many features of a successful Summer attraction. The performances drew large audiences, but failed to come up to the expectations of the management and it was decided to close and future bookings are canceled for the present.

At Proctor's Grand an unusually entertaining vaudeville programme was offered for the week which attracted the customary crowded houses. The principal acts are the Big Water Lilies, Harrows, Martin and Mile, Lillian De Vere, Hale, Norcross and Company, Clayton and Lennie, Mc. Rutis, and Johnson and Buckley.

Vaudeville and pictures at the Majestic drew full houses for the week. Herrick.

"WE ARE SEVEN"

TERMS { 5% on first $3000 gross; 7½% on next $1000; 10% on all above

Mr. Stock Manager—You'll do a big week and you won't be afraid to admit it, because,

Royalties Can't and Won't Be Raised

For particulars wire or write

ELEANOR GATES, 450 Riverside Drive, New York

H. TARR Theatrical Photographer

665 8th Ave. Near 42nd St. NEW YORK PHONE 7584 BRYANT

100 8 x 10, $10.00 (Originals)
100 8 x 10, $7.00 (Reproductions)
WE SPECIALIZE ON STILLS
BEST OF WORK GUARANTEED

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES *LARGEST ASSORTMENT IN THE WORLD.* Books for Home Amusement, Stage Dress, Paper, Scenery, Joke Books. Catalogues FREE! FREE! FREE! SAMUEL FRENCH, 28 West 38th Street, New York

PLÜCKER & AHRENS, Inc., WIGMAKERS

Successors to CHARLES MEYER, Wigmaker

149 West 45th St., New York Bryant 4236

Retailers of all standard makes of GREASE PAINTS and POWDERS

SCENIC ARTIST AT LIBERTY FOR STOCK

JACK PLATZER

305 West 40th Street, New York City

WANTS

RATES, CASH WITH ORDER:

20 words, or less, cost 25c. Additional words 1c. each. Four times will include a fifth insertion, free of charge, on request.

CALIFORNIA—Any business position in theatre or with film corporation wanted by young man (30) desirous of locating on Pacific Coast. Have had wide experience and executive training; stenographer, typewriting; send address and best references. Secretary, Box 406, Providence, R. I.

GRAMERCY PARK. — 71 Irving Place; Tel. Gramercy 1676. Large and small rooms; private baths; board optional. Mrs. Contant.

INGENUE lead at liberty, pictures or stock. Good appearance; well-known woman; would consider vaudeville sketch. If out of ordinary. J. E., care Dramatic Mirror.

PLAYWRIGHT of good address while waiting for curtain to go up, seeks position with Dramatic Stock Company or theatre manager, where absolute loyalty, honesty and faithful service will be appreciated. Possesses unimpeachable record as executive ability. Stage manager, scenic and costume designer, acquainted with new method of stage lighting, accustomed to meeting press and reporters and dealing with the public. New ideas in advertising, capable of turning first-class house into a social and educational center of the town. Salary not so much an object at the start as chance to prove ability to make good. L. L. L., care Dramatic Mirror.

NANCY BOYER wants an experienced colored maid to travel. Address Nancy Boyer, Kittatinny Hotel, Delaware Water Gap, Pa.

RIVERSIDE DRIVE.—Suites and rooms de luxe; special rates for spring and summer—253 West Ninety-third St. Mrs. Contant.

WARDROBE TRUNKS.—Several new and used men's and women's, different sizes, at reduction. A. E. Hamilton, Box 881, Homer, N. Y.

WANTED.—Salesman to sell bungalows and bungalow sites, near the Seashore in New York City; experience not necessary. Low priced and well situated. Just the thing professional people want. Seashore and country combined. Commission only. Live-wire can earn from $100 to $200 a week. Address Bungalow, care of Dramatic Mirror.

WANT PLAY or Sketch by prominent author, specialty written for YOU! Address Veritas, Mirror office.

WANTED. — Young lady of exceptional beauty and dramatic ability. Must be able to correctly interpret the dialect of the Cumberland Mountains of Kentucky. One who can play violin will be given preference. Chance of a lifetime for the right party. For interview address Masterpiece, Dramatic Mirror.

WANTED.—Position by girl as Dancing Instructor or Hostess in first-class Hotel for summer. Address L. Hartigan, Bridgeport, Conn.

Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

MILLER COSTUMIER

236 So. 11th St. Philadelphia, Pa.

EXORA FACE POWDER

is the only

face powder that stays on. The favorite face powder of ladies of refinement for 60 years. Send for free samples of all Exora Preparations. Charles Meyer (Est. 1868). 108 West 13th St., N. Y.

PETS BOARDED—Dogs, Cats, Birds. Send your pet to the country while away. Best care. Write for particulars. MIDFIELD KENNELS, BOUND BROOK, N. J.

HALIFAX, N. S.

HALIFAX, N. S. (*Special*).—Florence Webber was given a sincere farewell at the conclusion of her engagement, and the Manhattan Opera company, at the Academy of Music June 5, she was presented with magnificent baskets of flowers, and the members of the company gave her a gold wrist watch. Lillian Concord and Annie Sands made their first appearance June 7 in "The Red Widow." Tom Barry made a big hit both in this opera and "The Three Twins" June 12. Charlotte Fielding, of the chorus, played Molly Somers, and scored a distinct success by her clever acting and dancing. The company closed a fairly successful season of six weeks June 19. "The Chocolate Soldier" June 28. James W. Power.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Portland, Ore., 21-23, Spokane 24-26.
ALONE (Owen Davis): Chas. May 31—indef.
ANGLIN, Margaret (James Hagerman): Chas. May 30—indef.
BURKE, Billie (Chas. Frohman): Los Angeles 21-26.
COBURN Players: Warrensburg, Mo., 21, 24, Lawrence, Kan., 22, 23, Marysville, Mo., 25, 26, Kirksville 28, July 1, Columbia, 2, 3, Madison, Wis., 5, 6, Terre Haute, Ind., 7-9.
DARLINGTON, Hubert: Mt. Vernon, N. Y., 21-26.
EVERYWOMAN (Henry W. Savage): Minneapolis 20-26.
FERGUSON, Elsie (Chas. Frohman): Frisco 21-July 10.
FOUR Horsemen (H. H. Frazee): N.Y.C. May 17—indef.
GIRL, The (Chas. Frohman and David Belasco): Atlantic City, N. J., 21-26.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.
MYSTIC Shrine (Selwyn and Co.): Atlantic City, N. J., 21-26.
OH, Lady! Lady!! (Cohan and Harris): N.Y.C. Oct. 13—indef.
PEG o' My Heart (Oliver Morosco): Chgo. May 16—indef.
SHE'S In Again (Rod Waggoner): N.Y.C. May 17—indef.
TIDES of Hearts (Messrs. Shubert): N.Y.C. 5—indef.
TWO Roads (Selwyn and Co.): N.Y.C. Aug. 4—indef.
UNCLE Tom's Cabin: Sunbrite, Ore., 23, New Holland 24, Honeybrook 25, Downingtown 26.
UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 30—indef.

TRAVELING STOCK

BRYANT, Billy: Monterey, Cal., 21-26.
DEMING, Laurence: McAlester, Okla., 21-26.
FRANKLIN: Ballston Spa, N. Y., 21-26.
GRAHAM: Grand Gorge, N. Y., 21-26.
HILLMAN: Salina, Kan., 21-26.
TRAHERN, Al.: Huntington, L. I., 21, Patchogue 24, Bayshore 25, Bayville 26, Riverhead 28, Greenport 29.

OPERA AND MUSIC

ADORN Scottish Opera Co. (Messrs. Abbey): Wash. April 26—indef.
LADY in Red (Herndon Corporation): Chgo. May 17—indef.
MAID in America (Messrs. Shubert): Cleve., O., —indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.
NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 25—indef.
SANTLEY, Joseph: Chgo. May 30—indef.
SARI (Henry W. Savage): Chico, Cal., 23, Ashland, Ore., 24, Eugene, 25, Salem 26, Portland 27-30.
SIDGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. 21—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.
RICHARD and Pringle (Richard and Pringle): Wilmar, Minn., 23, St. Cloud 24, Little Falls 25, Sauk Center 26, Melrose 27, Fergus Falls 28, Barnesville 29, Fargo, N. D., 30.

CIRCUS

BARNES, Al. G.: Phillipsburg, Mont., 24, Deer Lodge 25, Anaconda 26, Butte 27, 28.
BARNUM and Bailey: Madison Sq. Gdn., N. Y. C., Indef.
101 RANCH Wild West: New Castle, Pa., 23, Greenville 24, Erie 25, Buffalo, N. Y., 26.
RINGLING Brothers: Buffalo 23, Jamestown 24, Erie, Pa., 25, Youngstown, O., 26, Akron 28, Mansfield 29, Lima 30, Adrian, Mich., July 1, Battle Creek 2.
WELSH Brothers and Lemin: Cortage, Pa., 24, Johnsville 25, Derry 26, Latrobe 28.

MISCELLANEOUS

GAMBLE Concert Party: Actor, Ia., 24, Waterloo 25, Northfield, Minn., 26, Fairmont 28, Fairmont July 1, Willmar 2.
SOUSA'S Band: 'Frisco May 23-July 24.

LETTER LIST

For professional first-class mail only. Circulars, postcards and superscriptions excluded. No charge, except for registered letters, which will be re-registered on receipt of 15 cents. Letters will be delivered also on written order of correspondent or written instructions. Mail is advertised for two weeks, held at their office two weeks longer, and then returned to the post-office.

WOMEN

Andrews, Edna E., Mrs. N. Albert, Bernice Acker.
Burt, Ann, Margaret Bucklin, Lena Burnett, Nedra Bell.
Clevenger, Beatrice.
Dunn, Emma, Jane Donahue, Dorothy Dalton, Mrs. A. De Bonheur, Edith Smith.
Faust, Gilberta, Gertrude D. Forbes, Mrs. Flint.
Hayes, Dorothy, Virginia Harned, Rose Holmes, Mrs. Walter Horton, Mrs. Frank Harvey.
Kruger, Hattie.
Lamont, Carrie.
Merriam, Florence, Florence Morden, Constance Molineaux, Louise Montague, Owen, Marmaret.
Ryan, Georgia, Mrs. Wm. Shay, Lillian G. Sullivan.
Thorne, Mabel.
Villa, Agnes W.
Weris, Rose, Bessie Weinstein, Maurice Wood, Helen Wallace.

MEN

Addison, H. M.
Boyle, Jack, Geo. Brown, N. Boutelle.
Clayton, Wm., Forrest Crosman, Alfred Cross.
Durkin, Billy, Edw. Davis, J. C. Drum, Harry Duffy.
Elliott, Wm., Jno. Earley.
Fanning, Frank, David Fisher, Reading, Fred.
Herbert, Frank, H. H. Hill, Thos. Hayes, Lee Harvey, Henry Hall.
Jones, Wm. H.
Leroy, Earl.
Mullin, Jas., Chas. N. Montgomery, Edw. McWade, Jack McKenna.
Perkins, Walter.
Roberts, Lavelle, Thos. Ross, Paris Rhinds.
Sagerson, F. P., Richart St. Vrain, Arthur Smith.
Toma, Bob.
Ward, G. G., Jas. Whittendale.

NEW HAVEN, CONN.

"The Blue Paradise," an Adaptation, with Vienna Settings—Yale D. A.'s Success

NEW HAVEN, CONN., (*Special*).—"The Blue Paradise," (produced at Atlantic City June 10, and briefly noticed in THE MIRROR of last week) was seen at the Shubert Theater, New Haven, June 17, with Cecil Lean in the principal role. The piece, which is made up of a prologue and two acts, is from the pen of Leon Stein, author of "The Merry Widow." Originally the comedy was produced abroad, but Edgar Smith adapted it for the American stage, and additional lyrics have been added by Herbert Reynolds and Blanche Merrill. Ivan Caryll and Emmanuel Romberg composed the musical numbers, and Benrimo staged the production.

"The Blue Paradise" is an inn in Vienna, and it is here that the first scene takes place. Rudolph Stenger, a young millionaire, bids farewell to his friends, including a little flower girl at the inn, known as Mimi, prior to his departure for America. For some time he has loved this girl, but being discreet and stoical he keeps his own counsel, and leaves without as much as a word of encouragement, except that he will return and claim her.

The action of the play proper opens twenty-four years later, supposedly, in the Ritz Hotel, Vienna, and marks the return home of Stenger, Unknown to Stenger, Mimi has married one of his boon friends, Justus Hamzel, who has purchased "Blue Paradise" inn, and turned it into a residence. This also is unknown to Stenger, when he requests that his friends entertain him there. They arrange to give a supper, transforming the place as near as possible to its former appearance. In the midst of the festivities he meets what he believes to be the reincarnation of little Mimi, who in reality is her daughter, now in love with Stenger's nephew. Realizing that he has lost his opportunity, Stenger returns to America. Upon his arrival he learns of the death of his partner, and finds that he has bequeathed him his widow. As she is a prepossessing type, Stenger carries her off.

Cecil Lean plays the part of Stenger, and is ably supported by an excellent cast, including Cleo Mayfield, Tod Lorraine and Hattie Burks. Rhea Camp, Robert Pitkin, James Billings, Carolyn Burke, Walter Armin, Eugene Hohenwart, Otto Schrader, James Georgi, Mabel Dean, Frank Wayne, Richard Melbourne, William Belton, and Kathleen George.

The Yale Dramatic Association produced its annual commencement play, Tennyson's "Harold," on the Yale Campus, June 19. R. M. Woolley, Yale, 1911 directed the production. Miss Grace Clarke, of the Pratt Institute, New York, designed the costumes, after an exhaustive study of the figures on the famous Bayeaux Tapestry. Simplicity was the dominant note of the numerous costumes, and were hailed with acclaim after the cheap, gaudy tinsel display, which so often sparkles in front of the footlights.

Unlike most theatrical performances, there was no glare from the old familiar footlights, as the light effects came from overhead. The lack of realism in the scenery proved another unique feature of the production, as did the absence of long intermissions between the acts. The stage was so constructed that the apron extended out into the orchestra for about eight feet. While the curtain was drawn, the acting still continued before a screen on the apron of the stage. Throughout, the production was an excellent one, and proved another Y. D. A. success.

DANIEL WEBSTER DELANO, JR.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—"The Spring Duchess," with Rose Coghlan and Ethel Clayton in the principal parts was the offering at the Bronson for week June 14. "Pierre of the Plains" June 7-12. "The Unwritten Law" June 14-26.

The Blue Grass Three met with a warm welcome at each performance at the Family week June 14. The three boys are possessed of good voices and excellent stage presence, and sing a group of songs which appeal to the audiences. This is the first time the trio has been heard in the East. Its members are on the way to New York to fill bookings on the "big time" circuits. Special gifts will be given for the country store performance at Thursday's matinee.

As a stage play, "The Dawn of a To-Morrow," with Eleanor Robson in the principal role, delighted thousands, and in screen version at the Gordon week June 14. 101 Wild West Show June 28.

Tuesday evening, June 15, at Ontario Beach Park, the first masquerade carnival of the season was held. The affair was voted a great success, and by the time the masque parade took place there were about 1,500 people in line. There were costumes of every description, and laughter at the comic ones was mingled with admiration for those of elaborate design. Prizes were awarded as follows: Most elaborate costume, Miss Christine Pillow, first; Miss Virginia Aldermeter, second; most novel, Miss Lois Webster; funniest, E. R. Van Hoe; most original, Mrs. Robinson. The feature of the parade was a float bearing Miss Charlotte and Mr. Rochester amid many flowers. The two were later married to the accompaniment of cheering from the spectators. The judges were Clinton G. Fish, Harry McKay, Clarence M. Wheeler, E. R. Allen, Harry Rosenberg, and H. C. Morton. The next masquerade carnival will be held July 13.

"BOB" HOGAN.

SUMMER OPENING IN ST. PAUL

ST. PAUL, MINN. (*Special*).—"Everywoman" brought the Metropolitan season to a close June 14-16. Previous to appear June 30 after which the house will remain dark until Aug. 8-14, when "Bart" reopens the theater. Flake O'Hara will be the Fair Week attraction. Al. Jolson in "Dancing Around" is an early booking. "Peg o' My Heart," "Bird of Paradise," and "Trail of the Lonesome Pine," are old friends that will return for another visit the coming season.

JOSEPH J. PFISTER.

Lawrence Grossmith
In "NOBODY HOME" MAXINE ELLIOTT THEATER

CHARLES WALDRON
in *"DADDY LONG-LEGS"*

MILTON SILLS
Address care Dramatic Mirror

HILDA SPONG
Address Great Northern Hotel, West 57th St. New York City

ROBERT T. HAINES
AT LIBERTY
Address care DRAMATIC MIRROR

DOROTHY WEBB
AT LIBERTY
Address 613 West 140 St., N. Y. City

ANN MURDOCK
Direction CHAS. FROHMAN

GERTRUDE DALLAS
In SINNERS THE FLATBUSH

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

MRS. JACQUES MARTIN
RE-ENGAGED
DADDY LONG-LEGS Management Henry Miller

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

HUGH CAMERON
In "A FULL HOUSE"
Management H. H. FRAZEE Longacre Theatre

ELIZABETH NELSON
In "A FULL HOUSE" Direction H. H. FRAZEE

CHARLES DARRAH
In "ON TRIAL"
Candler Theater Mgt. Cohan & Harris

PLEXO EVENING WHITE
Does not rub off
It imparts that soft, pearly white tone to arms, throat and shoulders. Unsurpassed for the evening toilette and dressing.
AN ABSOLUTELY HARMLESS CREAM
Easily applied with a damp sponge. 50c per tube.
PLEXO PREPARATIONS INC.
94 N. MOORE ST. N.Y.C.

Have You Written a Play
Sketch or Moving Picture Scenario
YOU WANT PRODUCED?
We will read it, give expert advice, assist in securing a production, and be your New York Representative. For terms write
GERARD PLAY BUREAU
Room 604, Astor Theatre Building, New York

On June 1st, The Offices of
The Dramatists' Play Agency
Will be removed to
1482 Broadway

MARY ASQUITH
PLAY BROKER
Personal Vehicles for Stars
145 West 45th Street NEW YORK

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 542 So. Dearborn Street, CHICAGO, ILL.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
E. NASH, 1368 B'dway (cor. 37th St.). N. Y.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

10 lines per agate line, single insertion, $1.75 per line, 13 times, $21.00 a line, 26 times, $36.00 a line, 52 times, 14 lines to one inch. Single column. No double column space.

SCENERY

H. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 West Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Also, first-class scenery at reasonable prices for hundreds of Theatres and Halls in the United States using our scenery.

HOWARD TUTTLE, Scenic Artist.
Contractor for all Stage Supplies, Asbestos Curtains, etc.
1200 Centre St., Milwaukee, Wis.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEGEL STUDIOS, 338 West 29th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

SUMMER RESORTS

PARKSTON FARM HOUSE, LIVINGSTON MANOR, N. Y. (Sullivan Co.).—Picturesque location; 1,500 feet above sea; cooling cool and climate healthful; electric lights, sanitary plumbing; rooms light, well ventilated; spring water; bathing, boating and fishing; large grove; orchard; lawn tennis, croquet, ladies' hall; dancing pavilion; orchestra; fresh products our farm. Kosher-Hungarian cuisine. Booklet. Rates and 212 per week. Auto meets guests. M. Friedman & Sons, Proprietors.

RIVERSIDE HOTEL, NEW PALTZ, N. Y. (Ulster Co.).—Beautifully situated, commanding view Mohonk and Catskills; excellent boating, bathing and fishing from own grounds; casino, bowling alleys, cafe. Real country board in abundance. The place to gain health. Rooms large, comfortable and airy, containing city conveniences. A. M. Davis.

Spend Your Summer at Pickford's Camps
RANGELEY LAKE, MAINE
All camps contain sitting-room, open fire-places and bathrooms and bedrooms. Boat Fishing grounds, square tailed Trout and Landlocked Salmon. Separate Sleeping Camps. Eating in Main Camp. Write today for reservation. Owing to the many requests for accommodation for the summer, we can only undertake to receive your application and advise you whether we can accommodate you or not. References required.
H. E. PICKFORD, Proprietor

BOSTON

Pops the Glory of the Hub—Some Legitimate, But "Movie" Is the Thing

BOSTON, June 22 (*Special*).—Theatricals here are very quiet, and every week sees fewer places of amusement open. The Castle Square continues its policy of giving its patrons as great a variety of plays as possible. Last week it was Gillette's farce, "All the Comforts of Home," that interested Mr. Craig's patrons. This week it is that delightful comedy, in which Herbert Kelcey and Effie Shannon appeared, "Years of Discretion," and next week comes a melodrama of Russian life, "The Yellow Ticket." No wonder that the Craig Players have good opportunity to perfect themselves in all styles of acting.

At the Majestic Edmund Breese is meeting with success in Porter Emerson Browne's play of "The Spendthrift." Mr. Breese is a great favorite in Boston. Last year he came in the Majestic in "The Lion and the Mouse," and other plays in which he had made a name for himself, and was warmly received. Next week at the Majestic there will be no visiting star, for the management has decided to try the play of "The Woman," acted by the Lenoremus Players. Both the Castle Square and the Majestic are doing so well that at present there seems little chance of their closing. There are always some playgoers who wish to patronage the legitimate drama, and for whom pictures and vaudeville have no attractions.

Another theater that is likely to remain open, probably all Summer, is the Tremont where "The Birth of a Nation" is doing a remarkable business. Probably no attraction ever seen in a Boston playhouse has met with so much commendation as this, but now it has settled down for a run, and people crowd the theater to see what there should have been any complaint. New films showing the manner in which the negro has risen since the war, including pictures of Hampton Institute, add to the interest of the films.

One of our Boston institutions, the Pops, held every Summer in Symphony Hall, had its season shortened this year. The musicians at these concerts, seventy in number, come from the Boston Symphony Orchestra, and on account of the trip which the orchestra took to the San Francisco Exposition the season is to last but five weeks. Then in this short time we have three conductors, one taking charge of the matinee of the second, will get a good idea of the qualities of leadership in several of the prominent players. There have been more "special nights" than usual this year, for these nights have grown in popularity, and now in addition to the nights for the colleges, the women's clubs and the preparatory schools are getting their share. Some of the larger colleges make a great feature of the occasions when they are represented. The house is sold out long in advance, and the glee clubs and the singers practice so as to show their friends how well they can entertain them. Amherst and Williams have always had good singing, and this year Dartmouth is making a special effort to have its singing excel any of the others.

Moving pictures occupy such a large place in the minds of amusement seekers here that it is only when something special is presented to the notice of the public that one realizes the great importance of the "film houses." Just now there is much talk because the Park, which has always given one of the best entertainments in town with good pictures, an organ and an orchestra, is raising its prices. The Park is crowded every night. One regular patron tells me that in six or eight weeks he has never succeeded in getting a seat outside the upper balcony after 8 o'clock. Not far from the Park is the large Boston Theater, capable of seating over three thousand people, and it is a sight to delight the heart of any manager to see the spectators coming from their evening's pleasure at 10.30. There are numerous houses on both sides of Washington Street, several of them not far from the two theaters mentioned, and all of them seemingly are enjoying great prosperity.

The new playhouse of Mr. Craig's is now getting under way, and before long it will be possible to give some particulars in regard to it, but that manager continues to do as good business as he has since the first of the year he need be in no hurry to open another theater.

J. B. CLAPP.

ATLANTIC CITY

"The House of Glass" and "Back Home"—"The Girl," Premiere, Next Monday

ATLANTIC CITY, N. J. (*Special*).—Cohan and Harris are presenting the current week at the Apollo a new play entitled "The House of Glass." The cast includes Mary Ryan, Ada Gilman, James C. Marlowe, Lyle Rhoden, Florence Walcott, John Fenton, Frederick Burt, and Thomas Findlay. "The House of Glass" is from the pen of Max Marcin.

"The Girl," a new play by George Scarborough and produced by Belasco and the Frohmans estate, will have its premiere at the Apollo week June 28, the cast will be William H. Thompson, John Milhern, Lowell Sherman, Erin Larcellas, and Arthur Levis.

Selwyn and Company are presenting week June 21, at the Cort, a new comedy entitled "Back Home," by Bayard Veiller and Irvin S. Cobb. Cast includes Thomas A. Wise and Willis P. Sweetnam.

Ben Harris, who has managed the Cort since opening a month ago, has severed all connections with the house and is succeeded by William F. Molloy, former manager of the Cort Theater in New York.

The 1915 edition of the Sterling "Follies" were pretentious than ever, opened at the Apollo June 14. The music is perhaps better than in other years and the costumes resplendent. Carl Randall scored the dancing hit of the show, while the comedy honors went to Bert Williams, who won great favor with his "Neutral" song and also his gallery scene. Anna Pennington was dainty and offered some pretty dances. Bernard Granville and Ina Claire have the new hit, entitled "Hello, Prince." Miss Claire offered a few of her imitations which were well received, especially that of Harry Lauder. Ed Wynn has some clever monologue. The "Follies" offers a motion picture entire different from any that has been seen here previously. An actual picture is shown with Wynn directing same from the audience. The players in the film production follow every suggestion, enter and exit at his behest, and talk back in pantomime. It received a great reception. The scene entitled "Under the Sea," which opens the second act, is a work of art. The "Follies" remain until the 19th.

The plays to be seen soon at the Cort are "Experience," "The Girl That Smiles," a new Ben Teal musical comedy; also two William A. Brady productions, "The Melting Pot," and Taylor Holmes in a new play.

Keith's offers an exceptionally strong bill week June 14, headed by Trixie Friganza and including Theodore Bendix and his symphonic players in a musical recital, Corrigini's Monarchs, Empire Comedy Four, Kramer and Morton, Imhof, Conn and Corcene, and the Rooneys.

R. C. KELLEY.

WASHINGTON

Aborn Season Closes—Photoplays, Stock and Vaudeville—Julia Marlowe's Recitations

WASHINGTON, D. C., June 22 (*Special*).—A week earlier than announced, the Aborns brought their season of comic opera at the National to a close Saturday night, June 19, when the final performance of "The Serenade" was given. The National will remain closed except for local events. This ends the last of the big houses, with the exception of Poli's and Keith's. Also, by the way, the Columbia remains open for several weeks with screen presentment of the Famous Players photoplays. Excellent attendance at this house during the past week viewed with pleasure and admiration the intense dramatic story told in "The Eternal City." Another of the Famous Players attractive presentations is the current week's photoplay, "The Dawn of To-morrow," with Mary Pickford in the Eleanor Robson role.

The current week's bill at Keith's is thoroughly pleasing throughout, which includes Flake O'Hara, the Irish singing comedian; Louise Kent, once a popular member of the Poli forces, assisted by Frederick Forrester, Marmaret Allen, and William E. Nolte; Charlie Case, Lightner and Jordan, musical comedy misses; the Yoye Troupe of Japanese acrobats, and Adeline Francis, the graphophone girl.

More than a thousand orphans from District institutions and Alexandria, Va., were the guests of Washington Lodge, No. 15, B. P. O. Elks, at Glen Echo last Thursday on their annual outing. The amusements of the park were turned over to the youngsters, who were also regaled with the good things of life, besides boundless numbers of toys and souvenirs. The asylums represented were the German Orphan, the Washington City Orphans, Episcopal Home, Bruen Home, Industrial Home School, Jewish Foster Home, St. Vincent's Orphan, St. Rose's Industrial School, St. John's, and Alexandria.

Julia Marlowe on her appearance at the recent Lafayette and Cross relief benefit scored a brilliant artistic achievement in three recitations, Tennyson's "Crossing the Bar," Kipling's "Recessional," and a positive triumph in "The Star Spangled Banner," which with her outline, far-reaching and touching patriotic elocution, after the first verse, lifted the big audience to its feet, remaining standing to the conclusion, making the house vocal with rapturous applause.

Poli's Stock company, at Poli's during the past week, had another big winner in the production of "The Little Millionaire." Russell Fillmore, a clever light comedian, made a decided hit in the Cohan role. The current week's bill is "We Are Seven."

One of the most recent acquisitions to the ranks of photoplayers is Miss Margaret Vale, niece of President Wilson, who has been engaged for a series of special work. Miss Vale has already established a record in the dramatic world, having appeared in many well-known stage successes of the past few seasons. Her excursion in filmland will be through the presentation of "Was He a Coward?" soon at the Garden Theater the last of the week. JOHN F. WARDE.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—The laughing center is the Lyric. The features starting week June 7 were Charlie Chaplin, the knockabout idol of the comedy screen, presented in skit by Stanley and La Brack. Kennedy, with his fancy skating, was applause; the work of Joe Wilton pleased; Mrs. Gene Hughes and a company of five in a mirth-comic-dramatic playlet called "Lady Gossip," was of ordinary merit; Dupree's Singing Bell Ringers, five men, did well. Other features for the latter part of the week: Lloyd and Adams, comedians; Wise and Temple, comedian and singing and dancing comedienne. Manager Rex is prolific in bringing out taking attractions.

NEAL AND MCCONNELL.

TACOMA

TACOMA, WASH. (*Special*).—Lombardi Italian Opera company, return engagement, June 7-9 to fair business at the Tacoma. Reviews June 10 to a big and satisfied house. This is her second visit.

"Peaches the Cricket," at the Colonial, June 10-12, drawing well. Mary Pickford in title-role.

FRANK B. COLE.

FOUNDED IN 1884
American Academy of Dramatic Arts
AND EMPIRE THEATRE DRAMATIC SCHOOL
BOARD OF TRUSTEES:
FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER
A Practical Training School for the Stage
Connected with Mr. Charles Frohman's Empire Theatre and Companies
The Summer term of the Junior Class now open
For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS of DRAMATIC ARTS and Allied Schools of Acting
DRAMA AND ORATORY | OPERA-ACTING | STAGE-DANCING
ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO., and their Public Performances Assuring New York Appearances.
Claude M. Alviene, Principal, and a large Faculty. Write for information (mention study desired) and Illustrated catalogue. "How Celebrated Actors and Actresses (late graduates) Succeeded." Agents and Managers supplied. 20th year.
Address as above to
SECRETARY, 225 WEST 57th ST. AT BROADWAY, N. Y. PHONE, COLUMBUS 4783

THE NATIONAL CONSERVATORY
OF
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND
UNDER THE DIRECTION OF **F. F. MACKAY**
Special Attention given to Courses for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.
Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY
"'Tis full of solid wisdom for the student of our Art."—Edwin Booth. Price, $5.

THE ALDEN SCHOOL OF ACTING
Announces the Opening of Its Fall Term
September 15, 1915
Reservations now being made. Numbers strictly limited.
WRITE TODAY FOR FREE ILLUSTRATED FOLDER OF FACTS.
The Alden School of Acting, 302 Kimball Hall, Chicago

Mme. MENZELI
Former Premiere Danseuse and Maitresse de Ballet of Grand Opera.
EUROPEAN BALLET SCHOOL
All styles, including artistic modern Esthetique Dancing. Instructor of world famous Artists. Ballet Class every morning. *Send for Booklet.*
Phone Stuy. 3334 Studio 22 East 14th St., N. Y.

Mr. Parson Price VOICE CULTURE
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Louis Watson and Edith Yeager. *Send for Circular.*
3 West 29th Street, New York

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Wilton Lackaye in "The Bomb"—Irene Franklin and Grace La Rue Return

Lloyd, N. Y.

MISS NELLIE V. NICHOLS,
Character Comedienne, as She Appears in her Italian Emigrant Number.

PERHAPS some one has already termed Irene Franklin the O. Henry of the character song. There's the same humor, sense of characterization, understanding of every-day humanity.

Irene Franklin's Character Songs

At the Palace, with Burton Green at the piano, she was as refreshing, as delightful, as direct in her appeal as ever. She offered the repertoire recently reviewed at Brighton Beach, plus some new and distinctly Franklin gowns.

Wilton Lackaye stepped from the hypnotic Svengali to an aged Italian subway worker at the Palace. The metamorphosis was made in a playlet explosively called "The Bomb" and written by Gordon Johnstone and Warrick Williams.

The scene is a detective agency's office. A wealthy Italian has been killed by an infernal machine and the police are hunting the blackhander. A Sicilian padrone is being questioned by the chief detective. The padrone is told that the real murderer has been arrested, is about to be questioned and that his services are needed as interpreter. The padrone's shifting eyes and furtive manner easily reveal him to be the real criminal—if you're an observing vaudeville patron.

Wilton Lackaye as a Subway Laborer

But the prisoner—a white haired, broken laborer—is brought in. He weakens under rapid fire questioning and finally confesses his part in the explosion, incriminating the padrone as the man who ignited the fuse. The padrone tries to escape from the room and is led away, screaming oaths at the Italian.

Then the old laborer straightens up, pulls off his white whiskers and eyebrows—and reveals a master detective beneath. That's the "punch" of the sketch—and it is a distinct surprise. Moreover, the playlet has a certain element of sustained interest, largely through Mr. Lackaye's vivid portrayal of the old, grief-stricken, Italian. We don't know how true to life is his dialect, but the characterization has force, vigor and solidity. He makes the laborer theatrical but human. The remainder of the cast is more than satisfactory, with Robert Lawrence as the padrone and William T. Morgan as the chief detective.

"The Bomb" itself doesn't stand a severe acid test as a playlet, but it has qualities enough to exist—besides Mr. Lackaye's excellent playing.

In "The Awakening," Florence Rockwell's variety vehicle, Marion Short attempted more than she accomplished. Using the semblance of a modern morality drama, Miss Short strives to force home the indifference of the wealthy to their poorer fellow creatures.

A Morality Dream with a Message

Miss Rockwell plays the shallow, selfish Miss Millionaire, loved by Kirke Fairplay, who is interested in reform work. She doesn't comprehend his ideals until she sits down in a chair to rest for a moment and falls asleep. The dream is visualized, for the back of the room disappears and we are shown a street corner. Miss Starvation, typifying the downtrodden masses, passes. She is hungry and cold and desperate. Miss Temptation—blonde and wearing a red cloak—approaches. She whispers in the girl's ear but is repulsed. As she disappears Mr. Crime presents himself. He is Owen Davisly attired in the conventional black plus a silk hat, black mustache and cigarette. Mr. Crime whispers, too, and hands the girl a dagger. Then Miss Starvation climbs stealthily into the room where Miss Millionaire is asleep. The lights flash out—and the society butterfly awakens.

Moffett Studio, N. Y.

MISS EMILY FRANCES HOOPER,
Dancing in Vaudeville.

The lover returns to find Miss Millionaire completely reformed. "I had a dream," she says, "that taught me *everything*—the *joy* of giving. I never understood. The wall between us has broken down."

And there you are! However laudable was Miss Short's purpose, her methods in suggesting the dream effect of the morality reformation are crude, lumbering and talky.

Most of the long speeches, of course, fall to Miss Rockwell, who plays both Doris Millionaire and Miss Starvation, but they didn't sound very real—either in the writing or the reading. Charles Trowbridge is the lover while the dream beings are merely done in pantomime.

The Kerville Family present a trick billiard turn. One of the team bounds billiard balls from the table, the flying ivory spheres being caught by the three assistants in nets attached to their heads. The turn is neat enough, although there is a certain sameness to the various stunts.

Some Imaginative Songs

James Hussey and Jack Boyle have a patter and song specialty, Boyle feeding lines to Hussey, who appears in comic chauffeur makeup.

"On the way up you narrowly missed hitting an old man," comments Boyle.

"I'll get him on the way back."

There is a song with the refreshing refrain of "Oi, Oi, When I Dance the Schottische-itch With You," and still another delicate lyric about a non-military person named Isadore:

"For thirteen a month, for thirteen a month,
Let the Irish go to war;
While the cannons are boomin',
Someone will cop my woman."

Isn't there a limit to song vulgarity. How about the ban on coarse lyrics?

Leo Pirnikoff and Ethel Ross headed a dancing specialty, being aided by eight girls termed the "Imperial Ballet" by the enthusiastic programme.

The specialty has numerous pretty moments—at least it makes up in aspiration what it lacks in inspiration.

Mae Melville and Robert Higgins came back to the Palace in their duo-logue, "Putting on Airs." We doubt if a single line of the patter has been changed in a season—probably even longer. Can any one be less progressive—less thoughtful of their own advancement—than some variety players?

Grace La Rue and Her Songs

Grace La Rue top-lined at the New Brighton Theater and presented an unchanged repertoire, save the addition of Irving Berlin's "My Bird of Paradise." Although Miss La Rue is using an exclusive patter addition which lifts up the melody, the number isn't up to the level of her ability. Indeed, most of the repertoire—save "The Salutation of the Dawn" and, in a lesser way, the graceful "Tango Dream"—isn't really worthy of Miss La Rue. An artiste with imagination shouldn't waste her time upon syncopated piffle.

"Types of Stageland," as presented by Martha Russell and Patrick Calhoun, has a novel basic idea—at least, we believe, novel to vaudeville. The stage is set sectionally, half showing an actress' dressing room and the other half disclosing an exterior stage setting. In this way, we are given alternate glimpses of life before and behind the scenes. There are two "moments" to the specialty—revealing a quarreling

(*Continued on page* 16.)

MISS CLAIRE ROCHESTER,
Double-Voiced Vocalist, Appearing at the New Brighton Theater This Week.

Daily, N. Y.
MISS MADELEINE HARRISON,
Appearing in a Dancing Specialty Supported by a Balalaika Orchestra.

THE WEEK IN REVIEW

(Continued from page 15)

actress and actor who play lovers between off-stage disputes and an ingenue who receives a telegram that her mother is dying just as she goes on for a comedy scene.

As it stands, the sketch is better in idea than in execution. Miss Russell does her share adequately, although there are moments here and there to be subdued. Mr. Calhoun, however, is too vociferous. The specialty needs considerable dialogue trimming to quicken the action. Just now we give the specialty its points upon novelty.

Betty Bond and Jimmy Casson—lately seen in Rolfe offerings—have united for a two-act along the usual super-sentimental lines, striking no where above the average. For instance, there's a song which runs—

"Turn up the gas,
Look in the glass,
You're some class,
My little honey lamb."

"The Luck of a Totem"

Down at the Fifth Avenue Theater Harry Girard presented "The Luck of a Totem," described as an "Alaskan incident," but really, we believe, based on a musical comedy, "The Alaskan," in which Mr. Girard appeared in New York in 1907.

The sketch starts fantastically with a dance of the totem poles, six men supporting bizarre totems—equipped with electric lights and all modern improvements—while they sing and go through dance evolutions. The huge totems disappear and the curtain discloses a Yukon camp. Between songs we learn that the boys all love the little ward of Bill—or is it Jim?—but she, of course, loves her guardian. It's the old, old story of the guardian and the ward. There is a scoundrelly half breed who tries to steal the girl and who is killed in the final moment. And, besides, there is a comedy Esquiman who drinks up the camp kerosene and is very partial to Dutch Cleanser. We can easily see how "The Alaskan" originally interested Broadway and how the present sketch has played continuously in Western vaudeville. It has the essence of novelty.

"The Luck of a Totem" now lacks in spontaneity, probably due to long presentation. There is a carelessness of song diction, for instance. Still it is smooth running—a good junior variety feature with an air of novelty.

WILL COLLINS DIES SUDDENLY

Will Collins, the well known English vaudeville agent and producer, died suddenly in London last Friday.

News of Mr. Collins's death reached Charles Bornhaupt, the New York representative of the Collins interests, in a cablegram on Saturday.

Mr. Bornhaupt had a cable from Mr. Collins a few days before. The cause of the manager's death is as yet unknown.

MRS. B. F. KEITH MARRIED

Mrs. Benjamin P. Keith, widow of the vaudeville magnate, and Dr. George D. Kirkpatrick, a physician of Washington, D. C., were married recently in Sparta, Ohio. News of the marriage became known in Washington society circles last week.

Mrs. Keith was Miss Ethel Byrd Chase, a daughter of P. B. Chase, of Sparta, who for some time owned Chase's Theater in Washington. Chase's was purchased by Mr. Keith. Miss Chase and Mr. Keith were married in October, 1913. Mr. Keith's death occurred at Palm Beach, Fla., in March, 1914. Since the death of her husband, Mrs. Keith has resided in Washington.

DEMAND FOR GOOD MUSIC IN VARIETIES; OPERETTAS FOR TWO-A-DAY

Gilbert and Sullivan Revue First Offering of the New Season—"The Secret of Suzanne" to Be Staged

BY WALTER J. KINGSLEY

OPERA in vaudeville is a positive success. The pot-pourri of Gilbert and Sullivan successes at the Palace this week is a genuine novelty and proves that the two-a-day appreciates the best music. The promoters of this ambitious act, which runs nearly an hour, are courageous investors, for in the face of general disbelief in opera for vaudeville, they went ahead and expended nearly $25,000. Four operas furnish their choicest bits to make this "revue" and the result is a delight.

Wolf Ferrari's light operetta, "The Secret of Suzanne," is now being staged for vaudeville by a firm of young producers. The field is being gone over for operettas, and all manner of high-class musical pieces that are suitable in the point of time for vaudeville presentation.

Within a year as good musical casts will be heard in vaudeville as on the legitimate stage. Producers are going over the field and singers are being snapped up for ambitious productions in the two-a-day.

It is the ambition of E. F. Albee to make vaudeville the home of the best music. He believes that, in the proportions of an act, the public is keen for great composers and great singers. He believes that most people do not care to give up an entire evening to music either at the opera or at the concert, but would prefer to hear the gems of composition interpreted by capable artists as a feature of a regular vaudeville programme.

Wilton Lackaye put over "The Bomb" like a peal of thunder. He proved once again the validity and authenticity of his art. Every detail of the piece shows the master of stage craft.

Charles Hawtrey is being considered for a tour in "The Haunted Man," by Max Pemberton, which he is now playing in London.

Jack Norworth, the American idol of theatergoing London at present, writes that he has found an ideal musical sketch for use in this country when he returns.

The Castles receive $3,000 for their week at the Palace. Class gets the big prices every time.

Hundreds of foreign acts are asking for time in America, but unanimously they demand ridiculously large salaries. Their demands are consistently refused. The idea seems to be prevalent abroad that American vaudeville is a treasure trove and that there is rich pickings for those who stand out for huge pay. The fact is that the largest salaries the world has ever known to be paid in any profession are being paid by the Keith houses and their allies in the U. B. O. The average reward of the vaudeville artist is incredible in its richness to any other class of salaried employees, but nevertheless the powers of vaudeville are not going to be blackjacked into ruinous liberality.

I wonder if artists ever realize how much they owe to the devoted men who have worked through the past season to keep vaudeville going and who have made heavy financial sacrifices to keep houses open. Mr. Albee has kept the great vaudeville superdreadnaught steaming ahead at full speed, kept everyone employed and made positive advances in the quality of the entertainment in the face of a disastrous year. He has been a wonder worker in the way he has met and overcome difficulties that would have swamped any other business. As it is, vaudeville is preparing confidently for the coming season with a trim and well-ballasted organization that is ready for anything.

IN THE VAUDEVILLE SPOTLIGHT

Grace La Rue is considering an appearance next season in a dramatic offering with a single singing role. The piece is "The Nettle," the work of a Philadelphia newspaper man, Benjamin F. Glazer. Mr. Glazer is on the staff of the Philadelphia *Press*.

Miss La Rue has been reading several plays by Mr. Glazer and she believes she has made a genuine discovery. She is ambitious to try a role with dramatic and high comedy possibilities and she thinks "The Nettle" may be the right vehicle.

Miss La Rue has just purchased an estate at Forest Hills, Long Island, where she is constructing a residence.

Elizabeth Brice and Charles King will continue in vaudeville until July 26, when they start rehearsals in "Watch Your Step," in which they will appear again next season.

There's a human interest note in the appearance of Harry Holman and company at the Brooklyn Bushwick next week.

Mr. Holman is presenting a sketch, "Adam Killjoy," written by Stephen G. Champlin. Mr. Champlin, besides being a sketch writer, is the drummer of the Bushwick Theater Orchestra and has been since the house opened.

Consequently, Mr. Champlin will have to watch his own sketch all next week.

Clarice Vance opens to-morrow at Loew's American Music Hall.

Floyd Stoker has returned from a brief motoring trip to the Adirondacks, Lake Placid and Saranac Lake. Charles Bierbauer, his booking partner, has started on a month's vacation.

Eleanor Gordon opened in Edgar Allan Woolf's sketch, "The Discovery," presented last season by Rose Coghlan, in Boston last week. Miss Gordon has been routed in the playlet, opening on Aug. 31 at the Bushwick.

Lew Leslie, in private life Belle Baker's husband, is presenting Andy Lewis, formerly a burlesque comedian, in a comedy skit, "The Duke." The sketch is now temporarily resting, owing to the illness of a member of the company.

Allan Dinehart tried out his new playlet, "Cranberries," by Everett S. Ruskay, at the Fifth Avenue Theater the first half of this week.

Fred Hallen and Mollie Fuller open their vaudeville season at the New Brighton Theater on Aug. 23 in their new act by Junie McCree.

Will Rogers is going into the new Ned Wayburn revue, "Town Topics."

Josephine Victor, according to reports, may try vaudeville in a condensation of "The Yellow Ticket."

Fred and Adele Astaire were out of the New Brighton bill last week, when their baggage went astray. Baraban and Grohs deputized.

Sophye Barnard and Lou Anger celebrated their fifth wedding anniversary on Saturday.

Papers in an action for divorce were served on Saturday on William Smythe, appearing in vaudeville with Toby Claude, at the instance of Marta Nevins Smythe, known on the stage as Marie Hartman.

Walter C. Kelly has leased a house on Ocean Avenue, Atlantic City, for the Summer.

Among the acts which opened recently on the Loew time are Bill Pruitt, Jones and Sylvester, Mosher, Hayes and Mosher, and McCree and Clegg.

Chic Sale is spending the Summer on his stock farm at McFarland, Wis.

An announcement made by the New Brighton management last week must have jolted the Allies. Kitty Gordon isn't going to the front as a war nurse, at least not until she plays at the New Brighton during the week of June 21. There!

La Barbe and Mlle. Donaire, late of "The Apaches of Paris," opened last week at the American Music Hall in an Apache dancing turn.

Daily, N. Y.
MISS LILLIAN FITZGERALD,
Appearing in the Varieties with Solly Ward.

L. Wolfe Gilbert has renewed his contract with Joseph W. Stern and company.

The New Brighton management has gone upon record against vulgarity and profanity. Manager George Robinson has posted this statement in the theater dressing-rooms: "Artists must exclude from their acts all terms which would offend ladies and children. Youngsters who are brought up with care and are not permitted to hear profanity in their own home should not be placed in a position of being obliged to listen to that language in a theater—language which they aptly pick up and repeat. The actor who cannot amuse without resorting to cheap vulgarisms, offensive to the fine sensibilities of women and injurious to the moral development of growing children, is not capable of appearing at the New Brighton."

John Winthrop, late of "The Dummy," Walter Gray, of "Kitty Mackay," and Edna Brother, of "A Pair of Sixes," are to appear in vaudeville in a sketch, "One Man's Way," by Mr. Winthrop. Mr. Winthrop recently appeared at the Harlem Opera House in "Not Everywoman," a new sketch by Walter Montague. Corinne Snell had the principal role and the cast included, besides Mr. Winthrop, Eugene Ordway and James Redmond.

IN THE LONDON HALLS

LONDON (*Special*).—Van Hoven, the mad magician, opened at the Victoria Palace on June 14.

Laura Guerite arrived recently on the *St. Paul* and opened at the Victoria Palace on June 7.

Gus Sohlke is staging a new revue for Sidney Burns.

Jack Norworth is really to become a manager.

Charles Hawtry opens at the Coliseum on July 5 in Max Pemberton's "The Haunted Husband."

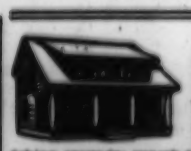
The Manchester Tivoli is to permanently close.

THE CHICAGO BILLS

CHICAGO (*Special*).—Nazimova held over at the Majestic last week in "War Brides." Homer B. Mason and Marguerite Keeler presented "Married," a brisk and adroit little farce, in a pleasing way. Julia Curtis introduced her imitations and Bankoff and Girlie danced.

BROOKLYN VAUDEVILLE

There was a well-balanced bill at the Prospect last week. Nellie V. Nichols topped with her character songs. Ward and Fitzgerald in their comedy specialty, and Mary Dorr, the character comedienne, were very well received. Victor Moore, Emma Littlefield and company and Valerie Bergere and company were pleasing. Others on the bill were Kerr and Weston, Bronte and Aldwell, Pipifax and Paulo and the Cycling Brunettes. This week's bill has Blanche Walsh in "The Spoils of War" as the headliner.



A SEASIDE BUNGALOW COLONY, refined and reasonably restricted, cedar & rustic bungalows, $4250; full size plots, fully improved, $175 up; monthly payments; two model bathing beaches; natural harbor for pleasure boats; fishing bathing grounds; ocean views; yacht clubs, tennis and all out door sports; fire by; members and company employed; 45 minutes out. Excursions leave office daily and Sunday; circular upon request.
BACHE REALTY CO., 220 Broadway, N. Y. City

AN ORIGINAL NOVELTY IN VAUDEVILLE

MARTHA RUSSELL
and
PATRICK CALHOUN

Direction Paul Durand

One of the best numbers, "Types of Stageland," is presented by Martha Russell and Patrick Calhoun. It is an original scenic novelty, in which it is revealed to the public how a leading man and a leading woman often loathing each other in the dressing-room are compelled to act as lovers on the stage. In another scene Miss Russell as an ingenue who receives a telegram just before going for her act, telling of the dangerous illness of her mother, but goes on and assumes the role of the laughing trouble-free girl, does a highly commendable bit of acting. Mr. Calhoun's support is all that could be desired.—*Brooklyn Daily Eagle.*

Martha Russell and Patrick Calhoun present a decidedly novel offering in which they portray the characteristics of the actor and actress on and off the stage. The little offering is well worked out and is a novelty worth while. The team carry an abundance of scenery and as they are both capital players, the act is sure to be heard from in a very big way.—*N. Y. Star.*

"Types of Stageland" was erected upon an excellent idea.—*Variety.*

Martha Russell and Patrick Calhoun, offering a novelty idea, called "Types of Stageland." Their efforts used with instant approval. Each principal gave a sterling performance, and met with much success.—*N. Y. Clipper.*

VAUDEVILLE DATES

The current week is underscored where the date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT and White: Henderson's, Coney Island, N. Y., 28-July 3.
ADELAIDE and Hughes: Orph., Los Angeles, 20-July 3.
AHEARN Troupe: New Brighton, Brighton Beach, N. Y., July 5-10.
AHERN, Three: Keith's, Boston, 28-July 3.
ARDATH, F. J., Co.: Maj., Chgo., 27-July 3.
ARLINGTON, William, Co.: Henderson's, Coney Island, N. Y.
AUBRY and Rich: Fountaine Ferry Park, Louisville, 27-July 3.
"AURORA of Light": Ramona Park, Grand Rapids.
AVON Comedy Four: New Brighton, Brighton Beach, N. Y.
BALL, Ernest R.: Keith's, Boston.
BALLET Divertissement: Keith's, Wash., July 5-10.
BALMER Sisters: Keith's, Boston.
BARRAT, Arthur: New Brighton, Brighton Beach, N. Y.
BEDINI, Jean, Co.: Prospect, B'klyn, 28-July 3.
BEHEE, Lee: Bushwick, B'klyn, 28-July 3.
BERSON, Mme., Co.: Orph., Los Angeles.
BELGIAN Girls, The: Palace, N. Y. C.
Bell Family: Bushwick, B'klyn, 28-July 3.
BENDIX Players: Keith's, Phila., July 5-10.
BERKO, Steffy, Co.: Lyric, Richmond, 27-24; Colonial, Norfolk, 28-31.
BERNARD and Scadth: Keith's, Phila.
BERTHE: Maj., Chgo.; Grand Rapids Park, Grand Rapids, 28-July 3.
BETWEEN Trains: Colonial, Norfolk, July 5-7; Lyric, Richmond, 8-10.
BLANCHE, Belle: Palace, N. Y. C.; Prospect, B'klyn, 28-July 3.
BISHOP, Marie: Grand Rapids Park, Grand Rapids, July 5-10.
BLONDELL, Edward, Co.: Keith's, Phila.
BOND and Casson: Temple, Hamilton, Can., 28-July 3.
BONITA and Lew Hearn: Forsythe, Atlanta; Temple, Detroit, 28-July 3.
BOWERS, Fred V.: Prospect, B'klyn; Keith's, Boston, 28-July 3.
BRICE and King: Keith's, Phila.; Keith's, Boston, 28-July 3; Keith's, Phila., 5-10.
BRONSON and Baldwin: Orph., Frisco, 27-July 3.
BRUCH, Fritz and Lucy: Orph., Frisco; Orph., Oakland, 27-July 3.
BUCKNER'S, Cycling: Keith's, Boston.
CAMERON and Gaylord: Orph., Frisco.
CAMPBELL, Cycling: Forest Park, St. Louis, 27-July 3.
CAMPBELL, Misses: Maj., Chgo., 27-July 3.
CARILLO, Leo: Keith's, Wash., 28-July 3.
CARR, Ernest, Co.: Forsythe, Atlanta.
CARTMELL and Harris: Prospect, B'klyn; Keith's, Phila., 28-July 3; Henderson's, Coney Island, N. Y., 5-10.
CARUS, Emma: Maj., Chgo.
CASE, Charles: Keith's, Wash.; Keith's, Boston, July 5-10.
CASTLE, Mr. and Mrs. Vernon: Palace, N. Y. C.
CATHLEEN and Capitola: Keith's, Wash., 28-July 3.
CERVO: Forest Park, St. Louis, 27-July 3.
CHAIN and Templeton: Henderson's, Coney Island, N. Y.
CHALLON Jean: New Brighton, Brighton Beach, N. Y., July 5-10.
CHAPS, Melodious Four: Temple, Detroit.
CLAIRMONT Brothers: Prospect, B'klyn.
CLARK and Berman: Keith's, Boston, July 5-10.
COOPER, Harry: Ramona Park, Grand Rapids.
COURTNEY Sisters: Henderson's, Coney Island, N. Y.
CRAWFORD, Clifton: Keith's, Boston.
CRUMIT, Frank: Fountaine Ferry Park, Louisville.
CULLEN, James: Temple, Detroit; Maj., Chgo., 27-July 3.
CUTTY, John: Bushwick, B'klyn.
Dale, Violet: Maj., Chgo.
DAMEREL, George, Co.: Maj., Chgo.
DIAMOND and Brennan: New Brighton, Brighton Beach, N. Y., 28-July 3.
DIAMOND and Grant: New Brighton, Brighton Beach, N. Y.
DIXIE Bloomsmt, The: Bushwick, B'klyn.
DOORSTADER, Lew: Temple, Detroit, 28-July 3.
DONAHUE and Stuart: Palace, N. Y. C.
DOOLEY and Rugel: Henderson's, Coney Island, N. Y., 28-July 3.
DOOLEY, Ray, Trio: New Brighton, Brighton Beach, N. Y., 28-July 3.
DOHME, Mme., Co.: Henderson's, Coney Island, N. Y., July 5-10.
DUNBAR'S, Ralph, Bell Ringers: Colonial, Norfolk, 14-29; Ramona Park, Grand Rapids, 28-July 3.
ELIZABETH, Mary: Orph., Oakland; Orph., Los Angeles, 27-July 3.
EL RAY sisters: Schmer Park, Montreal.
EMPIRE Comedy Four: New Brighton, Brighton Beach, N. Y., July 5-10.
EVERETT'S Monkey Circus: Henderson's, Coney Island, 28-July 3.
EVERTON, Bessie and Harvey: Bushwick, B'klyn.
FAIRBANKS, Douglas, Co.: Keith's, Boston.
FARBER Girls: Keith's, Boston.
FASHION Show-Spring: Orph., Frisco; Orph., Oakland, 27-July 3.
FELIX and Barry Girls: Prospect, B'klyn.
FISHER and Green: Orph., Frisco; Orph., Oakland, 27-July 3.
FITZGIBBON, Bert: Bushwick, B'klyn, 28-July 3.
FITZGIBBON, Lew: Colonial, Norfolk, 28-30; Lyric, Richmond, July 1-3.
FLORIGNY, Renee: Orph., Los Angeles, 27-July 3.
FORD and Hewitt: New Brighton, Brighton Beach, N. Y., July 5-10.
FRANCIS, Adeline: Keith's, Wash.; Keith's, Phila., 28-July 3.
FRED and Albert: Bushwick, B'klyn, July 5-10.
FREEMAN and Dunham: Temple, Detroit.
FRIKOWSKY Troupe: Henderson's, Coney Island, N. Y.
GALETTI Monks: Keith's, Phila.
GARDINER, Jack: Forsythe, Atlanta; Keith's, Phila., 28-July 3.
GEORGETTE and Capitola: Henderson's, Coney Island, N. Y., July 5-10.
GERARD, Harry, Co.: Prospect, B'klyn, 28-July 3.
GILBERT and Sullivan Revue: Palace, N. Y. C.
GILLETTE, Lucy, Co.: Maj., Chgo.
GLADIATORS, The: Fountaine Ferry Park, Louisville.
GOLDEN and Hughes: Lyric, Richmond, 26-30; Colonial, Norfolk, July 1-3.
GORDON Brothers and Kangaroo: Schmer Park, Montreal, July 5-10.
HARRIS and Manion: Grand Rapids Park, Grand Rapids, 28-July 3.
HAVEMAN'S Animals: Orph., Los Angeles, 20-July 3.
HAYWARD-Stafford: Ramona Park, Grand Rapids.
HEATH and Perry: Bushwick, B'klyn.
HELENE and Emilion: Forsythe, Atlanta.
HERLEIN, Lillian: Bushwick, B'klyn, 28-July 3; Keith's, Boston, 5-10.
HODJI, Nassar, Arabs: New Brighton, Brighton Beach, N. Y.
HOEY and Lee: Orph., Los Angeles, 20-July 3.
HOLMAN, Harry, Co.: Bushwick, B'klyn, 28-July 3; Keith's, Boston, 5-10.
HOWARD'S Ponies: Schmer Park, Montreal, 28-July 3.
HOWELL, George, Co.: New Brighton, Brighton Beach, N. Y., July 5-10.
HUNTERS, Musical: Forsythe, Atlanta.
HUSSARS, White: Keith's, Boston.
HYMACK: Orph., Oakland, 20-July 3.
INNESS and Ryan: Pantages, Winnipeg, Can., 28-July 4; Pantages, Edmonton, 5-11.
ISMED: Henderson's, Coney Island, N. Y.
JACKSON, Joe: Keith's, Boston, 28-July 3; Keith's, Phila., 5-10.
JACKSON, Lee and Mae: Bushwick, B'klyn, 28-July 3.
KAUFMAN Brothers: Keith's, Wash.
KIRK and Fogarty: Ramona Park, Grand Rapids, 28-July 3.
KLUTING'S Animals: Bushwick, B'klyn.
KREMKA Brothers: Orph., Frisco; Orph., Los Angeles, 27-July 3.
LA FRANCE and Bruce: Henderson's, Coney Island, N. Y., July 5-10.
LAI Mon Kim, Prince: Keith's, Boston.
LA VARS, Dancing: Temple, Detroit, 28-July 3.
LAWRENCE, Walter, Co.: Henderson's, Coney Island, N. Y.
LEACH-Wallen Trio: Lyric, Birmingham.
LEONARDI: Temple, Hamilton.
LLOYD, Billy, and Genee Britt: New Brighton, Brighton Beach, N. Y.
LUCILLE and Cookie: Lyric, Birmingham.
LUKENS, Four: Schmer Park, Montreal.
MAGLEYS, The: Empress, Newcastle-on-Tyne, 26-July 4; Empire, Liverpool, 5-11.
MALLIA and Bart: Schmer Park, Montreal.
MARX Brothers: Keith's, Phila., July 5-10.
McGOOD, Charles, Co.: Bushwick, B'klyn.
McRAY and Ardine: New Brighton, Brighton Beach, N. Y.
McMAHON, Diamond and Chappel: Prospect, B'klyn, 28-July 3.
MIDLANE, Frank: Bushwick, B'klyn, July 5-10.
MULLEN and Coogan: Keith's, Wash., 28-July 3.
MURRAY, Elizabeth: Orph., Los Angeles, 27-July 3.
NAP, Little: Orph., Oakland; Orph., Frisco, 27-July 3.
NARDINI: London, Can., July 5-10.
NAZIMOVA, Mme., Co.: Orph., Frisco, 27-July 3.
NEWHOFF and Phelps: Orph., Frisco, 20-July 3.
NICHOLSON, Archie, Co.: Keith's, Phila., 28-July 3.
NONETTE: Fountaine Ferry Park, Louisville, 27-July 3.
NORDSTROM, Frances, Co.: NORDSTROM, Marie: Orph., Los Angeles; Maj., Chgo., 27-July 3.
NORTON and Lee: Maj., Chgo.
O'HARA, Fiske: Keith's, Wash.; Keith's, Phila., 28-July 3.
OKUDA Japs: Bushwick, B'klyn.
OLIVIANS, The: Keith's, Boston, 28-July 3.
OXFORD Trio: Henderson's, Coney Island, N. Y., 28-July 3.

GRACE LA RUE
The International Star of Song
CHAS. GILLEN, Pianist — Direction ALF. T. WILTON

HAZELL COX
IN VAUDEVILLE — Direction ALF. T. WILTON

FISKE O'HARA
NOW IN VAUDEVILLE
By kind permission of AUGUSTUS PITOU, Jr. — Direction JENIE JACOBS

MARY SHAW
IN VAUDEVILLE
Presenting "THE DICKEY BIRD" — Direction ARTHUR HOPKINS

Gilda Varesi
In VAUDEVILLE — LEAD with WAR BRIDES

BELLE BAKER
Favorite Singing and Dialect Comedienne
BOOKED SOLID — Direction EDWARD S. KELLER

THE MISSES CAMPBELL
Presenting their Southern Drawing-Room Specialty
"AT HOME"

JOSE COLLINS
NOW IN VAUDEVILLE

NAN HALPERIN
Management M. S. BENTHAM

William BURR and Daphne HOPE
In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"
Direction Jenie Jacobs

JAMES "BLUTCH" COOPER Presents

SOLLY WARD AND LILLIAN FITZGERALD

As HERMAN SOUSBILDER and MADAMOISELLE FLORETTE

Duplicated Their Usual Hit at B. F. Keith's Prospect Theater Last Week

Vaudeville Engagements Under Direction M. S. BENTHAM

Next Week---B. F. KEITH'S, BOSTON

HARRY BERESFORD

NOW IN VAUDEVILLE

TED LORRAINE AND HATTIE BURKS

Management M. S. BENTHAM

Betty BOND and Jimmy CASSON

In Their Merry Musical Melange, "Songland"

CECIL LEAN

Assisted by

CLEO MAYFIELD

Direction M. S. BENTHAM

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

HARRY HOLMAN

in

"ADAM KILLJOY"

Direction THOS. J. FITZPATRICK

Week June 28 Bushwick Theatre, Brooklyn

Week July 5 Keith's Theatre, Boston

VIOLINSKY

"The wizard of the Violin and Piano"

Direction HARRY WEBER

"I write all of Ned M. Wills' Material"

JAMES MADISON

AUTHOR FOR MANY HEADLINERS

1493 BROADWAY, NEW YORK

RATLIFFE and Anthony: Bushwick, B'klyn, 28-July 2.
RED HEADS, Two: Bushwick, B'klyn.
RICHARDS and Kyle: Keith's, Boston.
RIGOLETTO Brothers: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
ROBINSON, Bill: Henderson's, Coney Island, N. Y.
ROCHESTER, Claire: New Brighton, Brighton Beach, N. Y.
RORDERS, Four: New Brighton, Brighton Beach, N. Y., 21-July 2.
ROMANOS, Four: Orph., Los Angeles.
ROSAIRES, The: Henderson's, Coney Island, N. Y.
RUBES, The Three: Palace, N. Y. C.
RUDOLF, Henry G.: Colonial, Norfolk, July 5-7; Lyric, Richmond, 8-10.
RYAN and Lee: Henderson's, Coney Island, N. Y., 28-July 2.
RYAN and Tierney: Prospect, B'klyn, 21-July 2.
SALE, Chick: Grand Rapids Park, Grand Rapids, July 5-10.
SALON Singers: Ramona Park, Grand Rapids.
SAM Loew Trio Co.: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27; Colonial, Norfolk, 28-30; Lyric, Richmond, July 1-3.
SANTLEY and Norton: Shea's, Buffalo.
SATRUDAS, Five: Keith's, Dallas, 28-July 2.
SCHWARZ Brothers: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27; Forsythe, Atlanta, 28-July 2.
SEEBACKER, The: Henderson's, Coney Island, N. Y., 5-10.
SEN Mei Lady: Keith's, Wash., 28-July 2.
SHIRLEY, Eva: Prospect, B'klyn.
SMITH and Kaufman: Maj., Chgo.
SONG Birds, Little Six: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
STALEY and Birbeck: Orph., Jacksonville.
STEDMAN, Al. and Fanny: Temple, Detroit.
ST. ONGE, Fred, Trio: Sohmer Park, Montreal, Can., 28-July 2.
STUART and Donahue: Shea's, Buffalo, 28-July 2.
TABADA Brothers: Orph., Frisco, 27-July 2.
THORE French Girls: Temple, Detroit; Ramona Park, Grand Rapids, 28-July 2.
THURBER and Madison: Prospect, B'klyn.
TIGHE and Babette: Keith's, Phila.
TOYE, Dorothy: Shea's, Buffalo; Temple, Detroit, 28-July 2.
TOYO Troupe: Keith's, Wash., 28-July 2.
TRIX, Helen: Forsythe, Atlanta, July 5-10.
VADIM, Mlle., Co.: Keith's, Boston, July 5-10.
VALENTINE and Bell: Keith's, Wash., 28-July 2.
VAN and Schenck: Bushwick, B'klyn.
VANDERKOORS, The: Fountaine Ferry Park, Louisville; Maj., Chgo., 27-July 2.
VANDINOFF and Louie: New Brighton, Brighton Beach, N. Y., 28-July 2.
VERNON, Hope: Maj., Chgo., 27-July 2.
WAKEFIELD, W. H.: New Brighton, Brighton Beach, N. Y., 28-July 2.
WALSH, Blanche: Prospect, B'klyn.
WARD and Fitzgerald: Keith's, Boston, 28-July 2.
WARD, Belle and Ward: Prospect, B'klyn.
WEBB, Clifton, Co.: Keith's, Wash., 28-July 2.
WELCH, Ben: New Brighton, Brighton Beach, N. Y., 28-July 2.
WHEELER, B. and N.: Henderson's, Coney Island, N. Y., July 5-10.
WHITE and Clayton: Keith's, Boston, July 5-10.
WHITEHEAD, Joe: Fountaine Ferry Park, Louisville, 27-July 2.
WILDE, Mr. and Mrs. Gordon: Bushwick, B'klyn.
WILLS, Nat: Orph., Los Angeles, 20-July 2.
WILSON and Batie: New Brighton, Brighton Beach, N. Y.
ZELDA and Host: Shea's, Buffalo, 28-July 2.

CECILIA WRIGHT

Direction United Booking Offices

CLAIRE ROCHESTER

Headlining in Vaudeville

H. BART McHUGH Presents

Johnny DOOLEY and Yvette RUGEL

MUSICAL COMEDY STARS

MADELEINE HARRISON

THE DANCING BEAUTY

And Her ORIGINAL

ROYAL BALALAIKA ORCHESTRA—14 ARTISTS

MAUDE LEONE

IN VAUDEVILLE

Presenting the Dramatic Playlet

INSIDE STUFF Written for her by Willard Mack

Management Alexander Pantages

JAMES McCORMACK & ELEANOR IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

ERNEST ANDERSON AND MARJORIE BURT

Motoring for the Summer

CLIFTON WEBB

ASSISTED BY THE ORIGINAL

RUSSIAN BALALAIKA ORCHESTRA

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES Direction H. B. MARINELLI

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

REFLECTIONS ON STARS

ONE can almost cover the fingers of the hand with the names of prominent players who have apparently forsaken the stage entirely in favor of the screen. Originally hailed as "Broadway stars," it will not be long before the memory of their last appearance on the White Way, except in pictures, will be dim, indeed, to some of these players. Then will come the acid test—when the stars, standing solely on their ability as screen artists, strive to hold that measure of popularity that was theirs immediately following the step from the legitimate. And what is much the same, though of more direct importance, there will be a stiff struggle to maintain the inflated salary terms that were necessary to lure them from the stage in the days of bitter competition.

Exhibitors tell us that they "must have the name of a big star," no matter what the quality of the picture; which explains, perhaps, why the salaries of these luminaries average more than one-fifth the cost of the entire production. But this is a condition that cannot continue; for one reason, because it is not financially sound, and also because, with constant use, the brilliant's luster must be dimmed, and he will fail to deliver sufficient return. Many—and we say it with all due deference to the press agents—have seen their best days on the stage, so that the doors of the legitimate will not open to them to permit of resurrecting a lost prestige.

There is the prospect, of course, for these players of creating for themselves a niche in Filmland's hall of fame that does not depend on their "past performances." Pessimists who declare that no present-day "find" can hope to achieve the popularity of a MARY PICKFORD or FRANCES BUSHMAN, forget that we have known CHARLIE CHAPLIN only a year or so, and MARGUERITE CLARK for fewer months, yet the favor of photoplay audiences is theirs in full measure. It is gratifying to note that, even in this day when advertising plays so important a role in the picture field, the position of these two stars has been earned by ability, just as is that of the idols who first gained prominence in the years of the single-reeler. Ability comes before advertising in the dictionary of life as well as of Webster.

SAYS the press agent: "Why didn't you give more space to the news that we had signed up So-and-So, the famous actor?" The question is asked frequently, and our answer may as well be given here. Frankly, we do not consider the signing of any star a piece of tremendously important news at this stage of the picture's development. The screen was long ago honored by BERNHARDT, Mrs. FISKE, and other representatives of the best that the stage holds, and we fail to become overly enthusiastic over the announcement that other lesser lights have condescended to appear before a camera. Aside from the name of the particular company that will present these stars and the play chosen for their debut, we find little reason for giving space to these announcements.

The real news of the picture field today is "business news"; that which concerns the formation of new programmes and changes in the plans of the producing companies. The business side of motion pictures is in a period of transition, and it is here that the big news of the coming months will break.

STUDIO GOSSIP

COLONEL WILLIAM N. SELIG and Director Colin Campbell are engaged just at present in cutting the twenty thousand feet of pictures taken for "The Ne'er-Do-Well" down to a length that will allow of its release as a Red Seal picture on the V-L-S-E programme. This is no easy task, inasmuch as many interesting and educational views were obtained in the Canal Zone, where the company of players went to produce Rex Beach's novel.

SIDNEY OLCOTT, whose directorial hand in "The Moth and the Flame" was but recently revealed for the Famous Players Company, is now at work on his second release for the Paramount brand. "The Seven Sisters," in which Marguerite Clark is being starred, is the picture in question.

FRAUNIE FRAUNHOLZ, who was a leading player with the Solax concern for several years, and whose recent work was in support of Olga Petrova, Florence Reed and other stars of the Metro Programme, is to be featured by a new corporation that will release two-reel comedies, thus giving Mr. Fraunholz an opportunity to return to his original line of work.

AND HERE'S CHARLIE CHAPLIN AGAIN, IN "WORK."
The Production Is in Two Reels, Produced by Essanay, Released June 21.

AIDING THE EXHIBITOR

By C. R. SEELYE,
Assistant General Manager of the V-L-S-E

THE day of supplying the exhibitor with pictures and then letting him worry along and get what he could out of them has gone by. This is realized by the big distributing organizations today, and a programme's worth is merited by the amount of service it gives exhibitors as well as the quality of its film releases.

Take the attitude of the V-L-S-E, for instance. We feel that since we are in business to make money, the only way we know of to achieve that end is to help the exhibitor make money. Our efforts take various channels. There is, of course, the striving for the production of good pictures. Then there is our campaign to show exhibitors the need of longer engagements, so that they can secure the full return from good pictures. Not the least of our efforts is the work of conducting a vigorous crusade to secure proper recognition from every newspaper in the nation.

Every newspaper of any consequence runs a sporting page, while motion picture news is either ignored or poorly edited, and given very little space. More people are interested in motion picture news than are interested in baseball; consequently, more people will read a well-edited picture department than read the sporting page.

We have instructed every branch manager and every salesman on the road that his first duty is to interest the newspaper publishers in the establishment of a motion picture page, and that a page of this kind will increase circulation, which, in turn, increases advertising. The representatives have been furnished with definite, intelligent arguments in favor of motion picture pages, and they have been instructed to present these arguments to the editors and publishers, and to keep everlastingly at it, until every paper in their individual territory gives as much space to motion picture news as is given to sports.

Another condition that we intend to bring about is the readjustment of newspaper advertising rates. We are pointing out to the publishers of the country that motion pictures should not be confused with theatricals, and that the advertisements for picture theaters should not be charged at the amusement rate, which is, in all cases, higher than the regular display advertising rates; and, in view of the fact that a greater amount of advertising can be secured from the picture theaters than is secured from the department stores, newspapers should give to the exhibitor the same low advertising rate that is accorded the department stores.

Our salesmen have been instructed to first go to the newspapers, present their arguments and offer to co-operate with the newspaper not only for their news columns, but in the matter of advertising as well. Many exhibitors are not, at the present time, getting a proper return on their investment for feature films because their offerings are not properly advertised. It pays to advertise an article of merit, provided the advertising rate is reasonable; and we intend to secure proper advertising rates for the exhibitors.

The main reason that many Western exhibitors have been so successful with the exhibition of features that they can afford to pay high prices, and in consequence secure the best in features, is because they are big users of newspaper advertising space. In Seattle, the exhibitors spend over $60,000 per year with the newspapers. Several of them ture attractions, and they hold the feature attractions; and they hold the features until the maximum number of people possible to attract in that city have been brought into the theater.

STUDIO GOSSIP

MARGARET JOSLIN, leading woman in the Essanay Snakeville comedies, recently made glad the hearts of several hundred orphan children in San Francisco by giving a number of impersonations in real life of her screen character of Sophie Clutts.

EDGAR LEWIS, who is producing "The Bondman" for the Fox Film Company at Sag Harbor, L. I., has recently acquired a Ford car and states that he would much rather direct a moving picture company than an automobile.

METRO ON THE COAST

Plans of Distributing Organization for the Exposition Are Elaborate

The Metro Pictures' Corporation has already begun active preparations for the Exhibitors' League Exposition and Convention at San Francisco in July. One of the first coups of the organization is the announcement that Thursday, July 15, will be Metro day at the Fair, and that Francis X. Bushman and Marguerite Snow will be guests of honor during the day.

Mr. Bushman and Miss Snow will go to San Francisco from Los Angeles and will be the guests of the management at a luncheon. At two o'clock the two artists will, with the aid of a number of players, perform a silent drama. The performances will occur on a platform fronting the Administration Building, and seats will be arranged for ten thousand spectators. In the evening the Metro Pictures' Corporation will be hosts to the visiting exhibitors and players of the various companies which attend the Motion Picture Convention, at a special dinner and fireworks display on the exposition grounds.

The entire day has been given over to Metro by the World's Fair Committee, and in addition to Mr. Bushman and Miss Snow, Harry L. Reichenbach will take Madame Petrova and perhaps William Faversham, Julia Opp, and Emily Stevens out to the Metro exhibit at the convention, as it is the desire of the Coast exchanges to make as big a showing as possible. Mr. Reichenbach will have charge of affairs during Metro day. For the Metro exhibit at the convention, General Manager Rowland promises many surprises. Metro will have its own booth, while the various Coast exchanges have arranged for individual display.

ENTER THE NEWS FIELD

American Correspondent Film Company Has Representatives All Over the World

A newcomer to the news pictorial field is the American Correspondent Film Company, which has been organized with offices at 30 East Forty-second Street, New York City. M. E. Claussen, president of the organization outlined the purposes of his organization recently as follows:

"We have organized the American Correspondent Film Company because we believe that the motion picture newspaper will, in a not very remote future, have the same importance as the printed newspaper to-day. If this development is to come it must have news agencies just as the newspapers have. That is what the American Correspondent Film Company is. We are simply an agency which supplies political, sensational, industrial and educational news to newspapers, to film organizations, and to film renters of reliable standing, who are interested themselves in putting cinematographic news before the public. We are not exhibitors of films, nor are we renters, nor have we any renting organization throughout the country.

"Our correspondents have been admitted to the German and Austro-Hungarian war fronts. One of our correspondents, A. K. Dawson, is now on the Italian frontier. Another correspondent, Fritz Arno Wagner, who is well known in this country through having made sensational pictures for Pathe in Mexico, is making pictures for us on the German front. Edward Lyell Fox, author of 'Behind the Scenes in Warring Germany,' is going back to Europe for us at the end of this month. Charles D'Emery is now crossing South America and we expect some unusual pictures within a very short time."

BIG FLATBUSH THEATER

Messrs. Picker and Bennett, under whose management the Burland Theater in the Bronx has achieved such success, have formed a connection with the Henry C. Miner Estate, by which the latter becomes interested in their latest moving picture theater venture, located at Flatbush Avenue and Cortelyou Road, Brooklyn, with a seating capacity of 2,500. Henry Clay Miner has already made the application to the Board of Licenses for permission to build on this site.

These associates have also in contemplation a mammoth moving picture theater on the East Side of New York, where the Miner Estate has large realty holdings.

UNITED'S AFFAIRS

Appointment of Receiver a Friendly Action to Straighten Out Company's Affairs

Following conferences among the creditors, who are principally the organizations producing for the programme, the United Film Services was last week placed in the hands of a receiver pending a solution of its internal troubles. J. C. Graham, president and general manager of the company, has made it known that the petition in bankruptcy is a friendly suit brought in order to make possible a quick realization of plans to increase the number of weekly releases and broaden the organization.

The receiver, Leo C. Stern, of 15 William Street, is also a director in the United Film Service, and is in full sympathy with the plans of the company's officers to secure an adjustment that will make possible the advancement of the interests of all concerned. Reports from exchanges in the last few weeks have indicated that the United is in a better condition than ever before.

TO KEEP FILM NEW

Remarkable New Invention Detects Imperfections, Patches and Cleans Film

Maurice S. Rosenfeld last week exhibited to trade paper representatives his recently perfected machine for use by exchanges and exhibitors for repairing film and keeping it in condition. The machine, which is handled by the Anelois Holding Company, of 136 West Fifty-second Street, is really remarkable in the operations it performs. In successive operations the film passes through a detector, which automatically detects broken perforations, imperfect patches, or any imperfections and stops the film automatically without straining the film. Following this, there is a patching device which makes a "standard patch," and then a cleaning device which cleans the film, dries it, and polishes the surface. Practical demonstrations showed [illegible] newspaper men that the machine could do all that was claimed for it. Plans for marketing the invention have not yet been perfected.

METRO FILMS A THRILL

But It Didn't Happen on Schedule Time Before the Invited Audience of Notables

Just to provide a thrill for R. A. Rolfe's production of "The Right of Way," with William Faversham, and released on the Metro Programme, Director John Noble burned a church to the ground before an invited audience of newspaper men and prominent persons on Staten Island last Friday evening at a cost of ——, whoa! That's all wrong. That's the way the story should have begun. As a matter of fact neither the newspaper men or the prominent persons were on hand when the church was burned to the ground (all buildings in picture stories "burn to the ground") so we can't use that opening sentence. Aside from this point of accuracy even Harry Reichenbach would approve of our beginning, for it mentions the company, the picture, the star, the programme, and the director. What more could any press agent ask?

What really happened was this. The Metro officials made up a squadron of ten automobiles last Friday evening at Times Square, loaded the cars with the persons mentioned above, and journeyed to the wildest and woolliest section of Staten Island. It was the intention to burn the church as above mentioned, but on the way across the ferry a fog thicker than a film salesman's nerve descended on the peaceful party and remained with them all evening.

Director Noble made a gallant effort to stage a few scenes for the entertainment of his guests and we had the pleasure of seeing the dim shapes of Northwest backwoodsmen run up and down a realistic property street shouting "Fire," even if we did not see the blaze itself.

Vitagraph's "ever-ready" Sam Spedon journeyed to Syracuse a week ago Sunday in the interests of his company. Wally Van, the Vitagraph star, accompanied him on the trip up State.

Fritz A. Wagner. Edward Lyell Fox and Associates. Charles D'Emery.

SOME OF THE REPRESENTATIVES OF THE AMERICAN CORRESPONDENT FILM COMPANY.

VICTOR MOORE IN LASKY'S "CHIMMIE FADDEN."
The Comedian Attempts to Repeat Success of "Snobs."

CONFIRM MUTUAL BREAK

Announcements made to the press last week gave official confirmation to the exclusive MIRROR stories published over a month ago and telling of the coming break in the Mutual ranks that would find Harry Aitken, and the New York Motion Picture Corporation allied on an independent feature programme. The official announcements state that the new combination will be a four million dollar organization, producing features to be exploited in large theaters at a two-dollar scale in addition to a programme of regular features. David Griffith, Thomas H. Ince and Mack Sennett will be represented in the producing end of the organization. Harry Aitken, Ad. Kessel and Charles Bauman are at the helm in the business office.

The combination's effect on the Mutual is yet to be seen. It is certain, however, that it will mean the withdrawal of Harry Aitken and the probable election of John Freuler to the helm. New producing organizations will probably have to be found.

MRS. FISKE AGAIN

Consents to Make Second Appearance on Screen in Edison Production

Mrs. Minnie Maddern Fiske will be seen on the screen once more, this time in an Edison multiple reel production of "Vanity Fair" on which work will soon begin at the Bronx studio. The adaptation to the screen is to be made from the original book version of "Vanity Fair," and not the play in which Mrs. Fiske is so well remembered.

Next week's MIRROR will contain full details as to the cast and other details of the production.

PATHE GETS ELLIOTT

Legitimate Star Will Be Featured in Picturization of "Comrade John"

William Elliott has been secured to star in the Pathe feature adaptation of "Comrade John," from the story by Samuel Merwin and Henry Kitchell Webster. Ruth Roland will be seen in the principal role opposite the star of the legitimate, making a strong combination. Mr. Elliott's career on the stage has been long and successful, while he has also met with considerable favor in his few screen appearances.

TO STAR IN SERIAL

William Courtleigh, Jr., Signed by Pathe for "Neal of the Navy" Stories

William Courtleigh, Jr., is the star selected by Pathe for the new serial on which work will begin shortly. The announcement of this serial, "Neal of the Navy," last week has brought forth many letters from exhibitors who are planning to profit by Pathe's next venture in this line in which they have been so successful.

WILLIAMS WITH VITAGRAPH

THE MIRROR wishes to correct a misstatement appearing in last week's issue to the effect that C. Jay Williams had left the Vitagraph Company. That director is still with the Flatbush organization and is busily engaged in staging feature comedies for release as Blue Ribbon features. "Crooky Scruggs," his most recent feature, presenting Frank Daniels in his screen debut, is the current Vitagraph release on the V-L-S-E programme.

The Hippodrome, Cleveland, seating 4,000, showed "The Sporting Duchess" for a full week's run, the attendance reaching the figures totalled when "Quo Vadis" was shown at this house. Half-page newspaper ads and numerous other publicity schemes were used with this V-L-S-E feature.

NEWSY NOTES

Charles Brockheim, manager of the New York and New Jersey Gotham Film Exchange, last Wednesday suffered the loss of his mother, Mrs. Emma Brockheim. Mrs. Brockheim was sixty-five years old and is survived by four children.

VIRGINIA KIRTLEY is back in the Selig Polyscope Company fold once more, after a brief absence.

Screeners will learn with regret of the illness of "Bill" Russell, who is now playing in "The Diamond From the Sky" with great success. "Big Bill" was devoting himself to the quiet pastime of broncho busting when the "critter" he was riding backed up against a barb wire fence, one of the prongs piercing the left arm of the actor severely. Blood poisoning later set in and the star was confined to his bed. He is reported on the way to recovery now.

KING BAGGOT,
Recent Photograph of the Universal Star and Screen Club Founder.

BOOST FOR McRAE

Edison Appoints Duncan McRae to Newly Created Post of Director-General

A radical departure has been made at the Edison studio in the creation of a new post, that of "director-general," and Duncan McRae given the honor of appointment to the new executive position. Mr. McRae will center his time in supervising and generally directing all the productions, allowing Mr. Plimpton to devote his time to the purely business end of studio management, though he will still exercise an overseeing eye over the entire studio. Previously, Mr. Plimpton's time has been spent both on the "floor" and at the business executive's desk, but since that company has gone in for the production of weekly three and four reel films released on the regular programme and the production of longer pictures, specially released, the increase of work has made the appointment of a director-general necessary.

Duncan McRae has been in motion pictures scarcely a year and a half, entering from the legitimate as an actor. About a month ago he produced his first picture for Edison, "Through Turbulent Waters." Despite his short experience in films, Mr. McRae draws from a long career on the stage as actor, director, and manager. First an actor, beginning at sixteen years of age, he at an early age became stage director of the Criterion Theater, London, also acting in productions there. He was later asked by Charles Frohman to take up the direction of the Duke of York's Theater, and was identified with the well-known successes there for twelve years.

Along with this change are the appointments of Albert Kelly, of the scenario department, as assistant to Director John Collins; Charles McGee as assistant to Director Langdon West; and that of Bernard Durning from assistant directorship to assistant stage-manager. Mr. Durning's rise from the bottom step has been rapid.

"MELTING POT" ON STATE RIGHTS

"The Melting Pot," the first of the John Cort features in which Walker Whiteside and Valentine Grant are starred, is being disposed of on the States rights basis. The rights to New York city and Long Island have been taken by the Herald Film Corporation, the remainder of New York State and Pennsylvania having been sold to the Authors' Film Company. New Jersey has been disposed of to K. Edward Malleuf, and Nat Manger, of San Francisco, has secured the sole right for California, Nevada, Arizona, and the Hawaiian Islands.

"SPENDTHRIFT" BOOKINGS HEAVY

"The Spendthrift, the latest of the George Kleine features, which is set for release on June 21, has been booked for a two weeks' run at the Fine Arts Theater, Chicago, to begin the 26th of this month.

Advance bookings are reported as particularly heavy on "The Spendthrift," as well as the other Kleine pictures, the volume of business for the week ending June 12 having reached a mark never before secured by the Kleine interests since their organization on the present basis.

FIRST HITCHCOCK KEYSTONE

The first of the Keystone comedies with Raymond Hitchcock in the cast is now being made at the Keystone studios. The picture, which is two thousand feet long, is to be named "The Stolen Magic," and will feature, besides Mr. Hitchcock, Mack Sennett, Director-General of the Keystone forces, and Mabel Normand, as well as other Keystone favorites. Its release is promised very shortly.

COMING "BIG FOURS"

Four Five-Part Features, Are Found in List for July Release

The July V-L-S-E programme is unusually well balanced, the four five-part releases scheduled presenting two stars of the stage, and two of the screen, and being also two comedies and two dramas. Frank Daniels and Tyrone Power are the stage stars who will make their screen debut this month, while Romaine Fielding and Edna Mayo represent the screen.

"The Valley of Lost Hope," is the release scheduled for the week of July 5, a five-part feature produced by Romaine Fielding from the story by Shannon Fife. The week of July 12 will present "Crooky Scrugge," a Vitagraph "Blue Ribbon" feature, produced by C. Jay Williams, and featuring Frank Daniels.

Essanay will release its adaptation of "The Blindness of Virtue," Cosmo Hamilton's play, during the week of July 19. Edna Mayo and Bryant Washburn are seen in the leads. Charles Hoyt's famous comedy, "A Texas Steer," will be seen the week of July 26, with Tyrone Power presented in the principal role.

VANOSCOPE LOSES AGAIN

For the second time in three months a New York jury has decided in favor of William S. Robinson in his suit against Lewis C. Van Riper, to whose efforts he claims his ousting from the Vanoscope Company was due. This was the second trial which Mr. Robinson has won, the verdict rendered in his favor on March 20 having been laid aside because papers, forbidden in the evidence, had found their way accidentally into the jury room. At the second trial the jury also found for the complainant to the amount of $750,000.

Mr. Robinson also won a suit in April against the same defendant for $180,750, in which action Mr. Robinson contended that Mr. Van Riper had broken his agreement to give him the exclusive right to sell the stock of the Vanoscope Company for six years.

BATTLEFIELDS AS FILM SETTINGS

Historic old battlefields of the South are being used as the backgrounds for Essanay's photoplay, "Vein Justice," from the story by Clinton Daingerfield. E. H. Calvert, with the Essanay Chattanooga company, visited the battle grounds of Chickamauga, where the battle scenes were taken in and about Fort Oglethorpe, on Signal Mountain, Brady's Point, and in famous old Southern residences.

CAST MAY ROBSON FILM

An all-star cast seems certain for the Vitagraph production of "A Night Out," May Robson's vehicle for her screen debut. The cast in the star's support includes Flora Finch, Kate Price, John T. Kelly, Hughie Mack, and Billy Shea. Another member of the cast will be Paul Decker, who has been appearing in Miss Robson's companies on the stage for the past eight years.

NEW V-L-S-E OFFICES

Announcement is made by the V-L-S-E of the establishment of two new offices, one at Cincinnati, and the other at Detroit. R. S. Shrader will be in charge of the Ohio city branch, while R. R. Hutton will hold the reins in Detroit. Sixteen offices are now numbered in the "Big Four's" list.

JONES WITH THANHOUSER

Edgar Jones last week completed arrangements to go with the Thanhouser Company as director, and he started his first picture last Monday. Mr. Jones will probably make his home in New Rochelle.

HAZEL DAWN, WHO HAS FORSAKEN THE STAGE, IN FAMOUS PLAYERS' "CLARISSA."

James Kirkwood Is Seen at the Star's Left in This Scene.

KALEM FOUR-REELERS!

"Midnight at Maxim's" Initial Release of Four-Reelers on Regular Service

The Kalem Company reports that the announcement of its policy of releasing four-reel features on the General Film programme has met with a strong response from exhibitors. "Midnight at Maxim's," the first of these feature offerings, is scheduled for release on July 12. Following that date the Kalem Company will release a four-reel attraction on alternate Mondays, alternating with the three-reel "Broadway Favorites" productions now being released.

"Midnight at Maxim's," will be followed by an elaborate four-act photoplay production of the romantic drama, "Don Caesar de Bazan." This play, generally regarded as the most popular of the dramas dealing with the swash-buckling era, will be the vehicle for W. Lawson Butt, the English star. Mr. Butt has played the role of Don Caesar upwards of three hundred times upon the legitimate stage.

Incidently, Kalem has issued a novelty in connection with "Midnight at Maxim's," which should be heartily welcomed by exhibitors. This consists of a button containing the full figure of the prettiest Maxim beauty. The miss is shown in the act of executing a graceful step. Underneath the figure of the dancer is a caption containing the words, "Midnight at Maxim's." The "Maxim Girl" button should be of decided benefit to exhibitors in arousing interest in the four-reel Kalem feature, in addition to forming an unusually attractive souvenir.

"WHO PAYS?" AUTHOR

Will M. Ritchey, Who Wrote Pathe's Big Serial, Tells of His Work

"Just how did you plan your series when you started to write it?" Will M. Ritchey, scenario editor of the Balboa Company and author of the widely discussed "Who Pays?" motion picture dramas, was asked. His reply was significant as indicating the method of work followed by an experienced craftsman.

"I first made as complete a list as I could of all the causes of trouble and misunderstanding in life. Combination of groups of these followed naturally, logically; but one big, dominant factor always persisted. This factor I chose for the subject of one story of the series. Around this idea I built my synopsis for the three reels and later developed my scenario. Twelve dominant factors were the result, and interwoven with these were the many minor contributory causes to much, if not all, of life's misery.

"In planning each plot I selected the type of character which observation taught me belonged to it. In this my wife, who is also a keen student of human nature, often gave valuable suggestions. Relative characters were selected, all bearing on the one big idea and its contributory ones; when and why these characters should act as they did was a question that repeatedly presented itself, and the answers worked out the story. With the exception of one story, the entire series was my own original idea, and the newspaper stories by Edwin Bliss published over the country were written from my scenarios."

SOME ROLL OF HONOR

Among those present at the dinner given by Samuel Goldfish, of the Lasky Company, to Geraldine Farrar on her arrival at Los Angeles, were Mayor Rose, of Los Angeles, Raymond Hitchcock, Julian Eltinge, Mary Pickford, Fannie Ward, Charlotte Walker, Laura Hope Crews, Flora Zabelle, Blanche Ring, Julia Dean, Blanche Sweet, Alexandria Carlyle, Francis Ring, John Mears, Mr. and Mrs. Morris Gest, Mrs. David Belasco, Mr. and Mrs. Sidney Farrar, Mr. and Mrs. Adolph Zukor, Owen Moore, Carlyle Blackwell, Pedro DeCordoba, Orrin Johnson, Hale Hamilton, Frank Mills, Mr. and Mrs. Frank Reicher, Mr. Hector Turnbull, Jack Dean, Tully Marshall, Marion Fairfax, Mr. and Mrs. Jesse Lasky, Mr. and Mrs. Sam Goldfish, Mrs. Lasky, Sr., Theodore Roberts, James Neill, George Melford, Alfred Hertz, Louis Gottschalk, Thomas Meighan, Ralph Kellard, and Mr. and Mrs. Wilfred Buckland.

FIRST HEADLINE COMEDY

"Pee-Wee's Courtship," with little Will Archie in the leading role, will be the first release of the Headline Amusement Company, which is to produce a series of comedies. In his support Mr. Archie has all the stars of the lilliputian world, including Louis Merkel, Herbert Rice, Jimmie Rosen, Leila Coutas, Violet Howard, the original Mrs. Tom Thumb, and her second husband, Count Magri.

JUSTINA HUFF ILL

Justina Huff is recovering from an operation for appendicitis. She was about joining the Universal forces when she was taken suddenly ill and went to her home in Philadelphia, where the operation was successfully performed. Miss Huff expects to return to New York within a week or ten days.

SELZNICK WITH SCHOOL BUREAU

Lewis J. Selznick last week accepted an invitation to join the advisory board of the Church and School Service Bureau, and has announced that he will lend his full cooperation and that of the World Film to the efforts of the Bureau to advance the educational side of the motion picture.

WILLIAM COURTLEIGH, Jr.

Featured in Pathe's New Serial, "Neal of the Navy."

BERNSTEIN'S NOVEL PLAN

Has Inventions to Change Outdoor Stage to Glass-Enclosed Studio Instantaneously

Isador Bernstein, who is credited with building Universal City, and who is now in New York organizing a new feature producing combine, has a novel invention which he enthusiastically declares will revolutionize picture making in California. The new idea is an appliance which makes it possible by electrical control to almost instantaneous convert the mammoth California outdoor stages into glass enclosed studios, where directors can work rain or shine.

At his New York hotel, where Mr. Bernstein divides his time between reading novels and plays which he is considering for production and perfecting his plans for the new picture plant, he gladly showed a Mirror representative last week the principles that operate his new invention. While not desiring too much publicity for the invention, it can certainly be said that a plant built according to Mr. Bernstein's present blue-prints will be a model of size and system. Under one roof will be found property rooms, carpenter's shops, scene docks, dressing-rooms, directors' offices—and the mammoth stage. The latter is of the type of outdoor stage used at Universal City, and will accommodate twelve sets. There, with Mr. Bernstein's invention, when clouds appear and rain seems likely, the director, by pushing a button operating sliding glass doors and a glass roof, may enclose the entire stage. Lighting facilities that are out of the way when the stage is used as an open-air stage, appear when it becomes glass enclosed.

DURKIN WITH F. P.

Feature Director Latest Addition to the Famous Players Increasing Staff

The latest important acquisition to the producing staff of the Famous Players Company comes with the signing of James Durkin to produce features. Mr. Durkin will make his Famous Players screen debut with the production of "The Incorrigible Dukane," which will have John Barrymore in the leading role. The picture presents a unique combination of drama, comedy, and spectacle, and will put the new director to a severe test.

James Durkin had a varied experience on the stage before coming to the screen field, where he made his debut as director for the Thanhouser Company, producing the Maude Fealey features among others during his two years there. More recently Mr. Durkin came into prominence through his direction of Betty Nansen in "The Celebrated Scandal" and "Anna Karenina." His latest subject, "The Running Fight," was produced for the Paramount Pictures Corporation.

PATHE GETS ROWLAND NOVEL

Picture rights to Henry C. Rowland's "The Closing Net" have been secured by Pathe, and work on the feature based on the story will be commenced shortly. The novel first appeared in the *Saturday Evening Post* as a serial, and later became a best seller of the highest order. The scene of the story is laid in and around Paris, with the hero an American.

BLANCHE SWEET'S NEXT

Lasky's first release in July, "The Clan," will present Blanche Sweet in her first appearance for the Lasky Company. The story treats of international intrigue. In addition to the star the cast includes Gertrude Keller, Edward Mackay, Sessue Hayakawa, Page Peters, Ernest Joy, and Billy Elmer. The release date is July 5.

GOSSIP OF THE STUDIOS

THE MEMBERS of the Lubin studio in Philadelphia had an opportunity to return to the legitimate stage for one night this week, when the entire studio presented George M. Cohan's "Fifty Miles from Boston," to aid the Lubin Benedcial Association. The performance was such a success that the players have been asked to repeat the show in several other cities.

The play was produced by Percy Winter and in the principal roles were Mary Charleson, George Soule Spencer, Peter Lang, Kempton Greene, Carson Davenport, Marie Sterling, Gilbert Ely, Leon Kelly, Frank Smiley, Clarence J. Elmer, Jessie Terry, Ferdinand Tidmarsh, Arthur Matthews, Clara Lambert, George S. Trimble, Minnie Kloter, Frances Parker, and Lucille Kepler. Over two hundred Lubin players appeared in the production, and during the performance there were specialties by various Lubinites. Marie Dressler and Tom McNaughton, two of the prominent Lubin players, had boxes at the performance and both made speeches.

The souvenir programme of the affair was one of the best ever got out by such an association, it being both artistic, and, from appearances, extremely profitable, as the advertisers of Philadelphia rallied strongly to the support of the Lubinites.

WILLIAM STOWALL, recently leading man with the Selig Polyscope Company, has signed a contract to appear in American films in the future. His first appearance with the latter company will be in "The End of the Road," scheduled for an early release.

IRVING CUMMINGS, now appearing in the American Film Manufacturing Company's production of "The Diamond from the Sky," recently made a most sensational and daredevil leap. Pursued by a sheriff's posse, Cummings rode his horse up the baseball grandstand at Santa Barbara and reaching the topmost tier, forced the horse to leap off. The horse made a perfect jump and neither horse or rider was injured.

HENRY OTTO, director of American films, is taking a short vacation in the East.

ON JUNE 9, at nine o'clock in the morning, Mrs. Edwin Clark, Jr., who has been seen with Eclair, gave birth to a seven and one-quarter pound baby boy. Both mother and son are doing nicely.

IN A SCENE in the recent filming of Charles Hoyt's famous comedy, "A Bunch of Keys," the Essanay Company borrowed all the dogs in Chicago's dog pound and turned them loose all at one time in a small yard, with the result that in about two seconds there was a conglomerate mass of dogs, actors, and actresses. It took all the afternoon to get the dogs together again and return them to the pound.

CLAUDE MILLER, well known as a stage director of stock companies, has entered the motion picture field as a director for the Western Lubin Company at Los Angeles, Cal.

LETTERS AND QUESTIONS

There is much of interest in the following communication from Robert H. Gillmore, of the *Photoplay Magazine*. We pass it on to our readers without comment:

DEAR SIR.—In your article, "A Word to Producers," in quoting Mr. Borst, there is brought forth one of the failacies common to the person who is not familiar with law and legal matters. Mr. Borst says that certain pictures should be censored and, by inference, that certain other pictures should not be. D. W. Griffith, in today's Chicago *Tribune*, says that the plays appearing in the better houses should be given the same freedom that is accorded to legitimate productions, and that the smaller houses should be the only subjects of censorship.

These statements are both based on the supposition that laws may be discriminatory; that there may be one rule for one sort of play or theater, and a different rule for other classes. This is legally impossible, and the sooner people realize that censorship must apply to all plays in all theaters, the more quickly the evils of censorship will be thoroughly apparent.

That there are many films produced that should never be shown, we all realize. That an Arbitrary Bureau of Censorship should have the final word on this means of influencing public opinion, is absolutely inconceivable in our system of government.

This great industry should stand upon the same honorable plane that is accorded every other form of public expression. It should be accorded full liberty of publication, with strict legal accountability for violation of the law. Prompt arrest and legal—not arbitrary and autocratic—penalties for showing improper films will achieve every object which may be obtained through censorship, and will do so without the dangers of the censorial system.

When we read, "Cut Out by Censor," many of us are inclined to smile and let it pass. When we read of one of Victor Hugo's plays, "Interdicted by censor," we immediately have a chilling sensation of continental officialism. Between the two there is no dividing line.

In censorship we have the cutering wedge of official interference. It has been fought with relentless patriotic vigor for hundreds of years, and the mere suggestion should be abhorent.

Very truly yours,
ROBERT H. GILLMORE.

A. C. WASHINGTON.—Lorraine Huling, previous to her picture work, appeared in many Broadway plays, "Prunella" and "Help Wanted," being the most recent.

MARJORIE BRENDON.—We know of no picture companies maintaining permanent producing plants in the Canadian Northwest.

DOROTHY SHANNON.—Schools for teaching moving picture acting are decidedly not in favor. You might try sending your application, with photograph, to the companies, but there isn't much hope that way either, for there are hundreds of others doing it also, and besides, there are any number of experienced players who find it difficult to land these days.

INQUISITIVE.—Charlie Chaplin is of English birth. Robert Edeson—the actor, not the inventor, as you say—is American through and through. The same also applies to Thomas Edison, the inventor, if that is the one you mean.

E. C. MUSGRAVE.—Albert E. Smith and J. Stuart Blackton may be addressed care of the Vitagraph Company, East Fifteenth and Locust Streets, Brooklyn, N. Y.

BRADFORD FENTON.—The Physician, Dr. Byron, in Kalem's "Prejudice," was played by Robert Ellis. At last reports Wilfred Lucas was with the Universal Pacific Coast forces. Betty Bellaire's present whereabouts are not known to us. To your last question—yes.

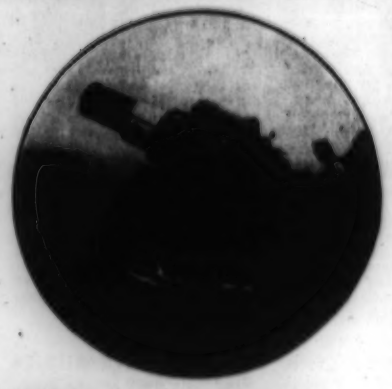
ROBERT WARWICK IN "THE FACE IN THE MOONLIGHT."
A William A. Brady Production, Released on the World Film Programme.

SMASHING
THE ARMIES OF THE CZAR!

Official Moving Picture Account of the German-Austrian Drive through Galicia, terminating in the

BATTLE OF PRZEMYSL

Four Reels of Genuine Moving Pictures—all Real Stuff, no Fancy Scenes—Taken by our own Correspondent Officially attached to the Austro-Hungarian Armies, with a Descriptive Complete Report for Lecturing Purposes by



EDWARD LYELL FOX
Author of "BEHIND THE SCENES IN WARRING GERMANY"

Get busy at once to secure the rights for your territory from the

American Correspondent Film Co., Inc.
30 EAST 42d STREET, NEW YORK, N. Y.

World Film Corporation
Wm. A. Brady Picture Plays, Inc.
presents
ROBERT WARWICK
in
"The Face in the Moonlight"

For Further Information Communicate with the Nearest Branch of the
WORLD FILM CORPORATION
LEWIS J. SELZNICK, Vice President and General Manager
130 West 46th Street New York City, N. Y.
BRANCHES EVERYWHERE BRANCHES EVERYWHERE

FREDERICK A. THOMSON
Producing Director
Fox Film Corporation

FRANK POWELL
CURRENT RELEASE
THE DEVIL'S DAUGHTER
FOX FILM CORP. WILLIAM FOX, Prest.

LUBIN
LIBERTY BELL Features

"LIBERTY BELL"

is the name we have chosen to identify those Lubin photoplays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

We are now offering

"THE EAGLE'S NEST"

featuring Edward Arden and Romaine Fielding. A thrilling photoplay of western life made in the famous "Garden of the Gods" country in the Colorado Rockies. 6 parts.

"THE COLLEGE WIDOW"

George Ade's famous Comedy

featuring Ethel Clayton and George Soule Spencer.

"THE SPORTING DUCHESS"

from the famous play of the same name featuring Rose Coghlan and Ethel Clayton.

In preparation

"THE DISTRICT ATTORNEY"

from the famous play of the same name by Charles Klein, featuring Dorothy Bernard and George Soule Spencer.

"THE VALLEY OF LOST HOPE"

by Shannon Fife, showing the most spectacular railroad wreck ever worked up. Featuring Romaine Fielding.

"THE CLIMBERS"

from the famous play of the same name by Clyde Fitch, featuring Gladys Hanson and George Soule Spencer.

Booked Direct

LUBIN-V.L.S.E.
1600 Broadway, New York

VITAGRAPH
"The Juggernaut" "Sins of the Mother"
"The Island of Regeneration" "Cloddy"

LUBIN
"The Eagle's Nest" "The Sporting Duchess"
"The Greene Widow" "The Valley of Lost Hope"

SELIG
"The Carpet from Bagdad" "The Rosary"
"Millionaire Baby" "A Texas Steer"

ESSANAY
"Graustark" "The Silent Princess"
"The White Sister" "A Bunch of Keys"

CAN THEY KEEP IT UP?

SEE
NEXT WEEK'S
RELEASES
FOR
PROOF

V. L. S. E.

Henry B. Walthall Greatest Photoplay Actor, Joins Essanay

CHICAGO, Ill., June 22.—Henry B. Walthall, the world's greatest photoplay actor, has joined the Essanay company and is now working on a great three act emotional drama, "The Fatal Temper."

HENRY B WALTHALL

It was in line with the policy of George K. Spoor, President of Essanay, to obtain the very best actors in the world, that Mr. Walthall was engaged.

Mr. Walthall has advanced steadily in artistic accomplishments and popular favor until at the present time he stands at the head of his profession. He is a master of subtle expression and in dramas requiring a display of emotional feeling has no equal. He will appear both in features released through the V.L.S.E., Inc., and the General Film Co.

DANGERS BESET THE GIRL
who does not know
COSMO HAMILTON
teaches one of life's great lessons
IN
THE BLINDNESS OF VIRTUE
EDUCATORS
unite in endorsing this great
SEX PROBLEM PLAY
Parents should see it. This play will open their eyes to teaching their daughters the fundamental truths of motherhood before they are led astray through ignorance.
No girl is too young to see this play and learn this great lesson. It may save her a life time of misery.
DON'T FAIL TO BOOK AT ONCE
Essanay's
SIX ACT DRAMA through any of the branch offices of the V. L. S. E., Inc.

Photoplay Author **FRANK DAZEY**

Current Comedies:

(With SIDNEY DREW)
Mr. Blink of Bohemia
Timid Mr. Tootles (2 Reels)
Cupid's Column

And also,
Philanthropic Tommy?
Cutey's Sister
Whose Husband?

BRIEFS OF BIOGRAPHY

A Kalem "Broadway Favorite"

Unless Miss Vera Fuller Mellish sees fit to change her mind, the legitimate stage is in imminent danger of losing one of its most charming actresses. Miss Mellish, who has just returned from Kalem's Jacksonville, Fla., studios, where she appeared in the newest of the "Broadway Favorites" features, "The Bondwoman," is so delighted with her experience in the motion picture field that she is contemplating deserting the legitimate stage for the screen.

In speaking of her motion picture debut, Miss Mellish laughingly mentioned the fact that several of her friends had advised her against entering the photoplay field. "They predicted all sorts of dire things," the actress laughingly declared. "I, however, thought of the general stampede on the part of legitimate players to enter the silent drama and decided that if they had no hesitation about accepting motion picture engagements, why should I?"

Born in England, Miss Mellish came to this country when a child. She received her education at the Villa Maria, and upon her graduation announced her determination to go upon the stage. Her first engagement was with a Boston stock company. After several seasons of this work, Miss Mellish was engaged to appear with Billie Burke in "The-Mind-the-Paint Girl" at the Lyceum Theater. Among her other Broadway engagements were "Monsieur Beaucaire," in which Miss Mellish appeared with Lewis Waller at Daly's Theater, and "The Blindness of Virtue," which scored at the Manhattan Opera House.

"From Rags to Riches"

Buckley Starkey first found his way to the stage doing a boy part at Revere Beach with an amusement park show called "Irish Justice," which showed no justice towards the cast. After the season closed, he went around New England with a repertoire company, landing a second time in Boston with only added experience. Like the usual boy up against it, he shipped on a freighter to Southern ports as a deckhand. After gathering more experience, he returned to New York and took a position with Koster and Beals, with which company he worked with several now prominent producers.

Next, Starkey went with a carnival show playing street and county fairs, and it is about this life that he can tell any number of amusing anecdotes. During one of season he ran out of cash and shoveled dirt in the subway for several months.

After the underground experience he began to get along. He became owner of a tent minstrel show, then went with Henry W. Savage for three seasons, played stock in Providence and Olympic Park. Later he went in vaudeville with Jefferson de Angelis in "The Rehearsal." For two years he worked in one imitating Raymond Hitchcock and Clifton Crawford.

For the last five years he has been in moving pictures, working under such directors as Leo Wharton, Oscar Apfel, Larry McGill, Oscar Lund, and Edgar Lewis, of the Fox Film Company. His first venture in photoplays was with the Eclair in a comedy role. From that company he went to the World Film, where he has remained. He has played Graham in "The Man of the Hour," the Tout in "Deep Purple," the spy in "Hearts in Exile," Dr. Candy in "Moonstone," the innkeeper in "The Face in the Moonlight," Porky McCoy in "The Boss," which showed at the Hippodrome, and Blinkey Davis in "Jimmy Valentine." He is now cast with Maurice Turnier in "The Cub."

GOSSIP

"BILL" DESMOND, who is making his first appearance in moving pictures in support of Lenore Ulrich in the Morosco-Bosworth production of "Kilmeny," has received an offer to appear in a repertoire of his matinee idol roles in Australia, which he has under consideration.

EDWARD JOSE has completed the final scenes of the picturization of William Locke's celebrated story, "The Beloved Vagabond." Last week, accompanied by Mrs. Jose, Bliss Milford and Edwin Arden, he went to the Delaware Water Gap, where he made several night scenes, using some new powerful lights.

WILLIAM FAVERSHAM,
Appearing on the Metro Programme in "The Right of Way."

METRO'S ACTIVITIES

Two More Stars Added to Roster of Metro Pictures Corporation Last Week

The Metro Pictures Corporation's activity during the past week added two more stars to the roster of the producing organizations. Through the Popular Plays and Players, of which Lawrence L. Weber is the acting head, Gail Kane became a Metro player this week and begins work within a few days on the production of Clyde Fitch's well-known romantic drama, "Her Great Match." Miss Kane recently closed in "The Miracle Man," and announced to Mr. Weber her readiness to begin immediately on "Her Great Match," which will be put through the Metro programme early in September.

Ralph Hers became allied with the B. A. Rolfe interest for appearance on the Metro roster of releases in one of the many plays and books controlled by that concern. Mr. Hers's most recent New York engagement was in Edward Peple's "A Pair of Sixes," which enjoyed a long run at the Longacre Theater. Before that Mr. Hers was starred in "Apartment 12 K," and before that appeared for a limited number of weeks in vaudeville.

TO COLOR PATHE FILM

"The Beloved Vagabond," Made Here, to Be Sent to France and Colored

The Pathe officials had their first look last week at their new six-part feature, "The Beloved Vagabond," and so impressed were they with the beauty of the subject that they have decided to send the picture to France to be colored. The picture is from the William J. Locke novel and Edward Jose, who produced it, is said to have shown a rare artistic talent in his selection of backgrounds and in every detail of his direction.

Edwin Arden is seen as "Paragot," the wilful, irresponsible character that made the story so admirable. He is ably supported by Bliss Milford and Katherine Brown-Decker. "The Beloved Vagabond" will probably be released before August.

"ELAINERS" AT WORK ON LAKES

OSWEGO, N. Y. (*Special*).—A Pathe company headed by Pearl White and including Lionel Barrymore, Paul Everton, Otto Memeyer, Dick Stewart, Mrs. L. D. Wharton, C. Merrick, Bert Gudgeon, Paul Dickey, James Gorgon, John Holbrake, Robin Townley, and Creighton Hale arrived here to film a new picture in the "Romance of Elaine" series. The company chartered a large lake steamer, the plot calling for Pearl to jump overboard and cut the Atlantic cable being laid from the boat. The improvised cable was secured from a ship chandlery store and consisted of a fifty-foot length of hose. Great interest was displayed over Miss White, and she was besieged by large crowds on every hand, the lake banks, piers, bridges, etc., being crowded with sightseers during the taking of the pictures.

It is reported that the Pathe Company is looking over a large building here, formerly occupied by the National Steel Spring Company, with a view to opening up a studio. KELSEY.

"THE IMPOSTOR" NEXT

The next World Film production on which Director Albert Capellani will work, following his completion of "The Face in the Moonlight," will be "The Impostor," from Douglas Murray's play of the same name. Josie Collins will make her screen debut in this feature, while Alec. Francis has the principal male work, a dual role.

NEW MOROSCO STAR

Morosco-Bosworth Combination Will Present Well-Known European Opera Star on Screen

Vera Doria, who has gained some notice in Europe as a lyric soprano and in dramatic productions on the English and Australian stage, has been signed by the Oliver Morosco Photoplay Company to appear in motion pictures in collaboration with the Bosworth Company. Mlle. Doria's career includes appearances in the support of such stars as Sir Charles Wyndham, Sir George Alexander, and Charles Hawtrey, in addition to her operatic successes in Continental countries.

George Fawcett's first screen production, "The Majesty of the Law," now nearing completion at the Morosco-Bosworth studios, will give Mlle. Doria her first screen opportunity. She will also be seen in the film debut of Cyril Maude, "As the Years Go By." Mlle. Doria is a sister of General Manager Charles Eyton of the Morosco-Bosworth studios.

PRAISE ESSANAY FILM

Ministers and Educators Commend Production of "The Blindness of Virtus"

Essanay has received letters from ministers and educators from all over the country, commending the company for producing the photoplay "The Blindness of Virtus," which is one of Essanay's great multiple reel features which will be released through the V-L-S-E.

The story points out the danger facing girls who are kept in ignorance of the fundamental problems of life and the moral necessity of instructing them early in the problem of motherhood. In the story, two girls of a different station in life are brought up in complete innocence. Through lack of knowledge, one of them falls, while the other has a narrow escape. Her parents wake up to her danger in the nick of time and she is awakened to her own relations toward life.

Edna Mayo is seen in the leading role as the innocent daughter of the minister.

NEW FILM COMPANIES

ALBANY (*Special*).—The following new motion picture enterprises were incorporated with the Secretary of State this week:

F. Ray Comstock Photoplay Company, New York city. General motion picture business, also to operate theatrical and vaudeville enterprises. Capital, $3,000. Directors: H. White, F. Ray Comstock, Meyer Klein, 846 Broadway, New York city.

Delta Film Company, New York city. To conduct the motion picture business in all its branches. Capital, $10,000. Directors: Charles T. Hesser, Horace R. Sloane, Louis E. Simon, 544 West 147th Street, New York city.

Variety Films Corporation, New York city. Motion picture business. Capital, $5,000. Directors: Edward Larkin, Nathan Frankel, Anna Gallis, 67 St. Nicholas Avenue, New York city.

Jefferson Corporation, Brooklyn, N. Y. Motion pictures. Capital, $500. Directors: Leon A. Kellner, Samuel Kellner, Marie J. Kellner, Brooklyn, N. Y.

The Lady Mackenzie Film Company, of Delaware, having a capital of $500,000, has been authorized to engage in a general motion picture business in this State, and will be represented by Louis H. Rogers, of 50 Broad Street, New York city.

G. W. HEARICK.

SUFFRAGETTES BEFORE CAMERA

A large delegation of suffragettes chosen by Mrs. William Raymond Brown, of the Empire State Campaign Committee, went to the Vitagraph's Flatbush studio the other day to take part in a three-reel picture, "The Ruling Power," dealing with the question of equal rights. When it became known to the suffragettes some time ago that the Vitagraph Company had in view the making of a suffragette film, they abandoned plans already somewhat matured for putting out their own feature picture. They agreed instead to lend their hearty co-operation to the Vitagraph Company and to make this picture, for which Lionel Belmore was selected as director, their official campaign film.

V-L-S-E EXPANDS IN SEATTLE

To accommodate the Seattle branch of the V-L-S-E, contracts have been let out during the past week for the erection of a building at 416 Olive Street, which is to be exclusively occupied by the film exchange. In the cornerstone of the building were placed, among other things, copies of the two full page advertisements in the Seattle *Times*, announcing the initial appearance of the V-L-S-E product at the Alhambra Theater. Tom North is the manager of the Seattle exchange.

CURRENT ATTRACTIONS

LYRIC.—The Sir Douglas Mawson pictures of Antarctic life continue to attract at this house in their second Broadway run.

VITAGRAPH.—A Vitagraph Western feature, made by the company under Rollin Sturgeon's direction, is the feature offering at the Vitagraph playhouse. It is "The Man from the Desert," a Broadway Star Feature, with the atmosphere of its name. Another chapter of "The Goddess" and three short pictures complete the bill.

LOUISE HUFF
Leading Woman
Supporting Edward Connelly in
B. A. Rolfe's production of 'Marse Covington

ARTHUR HOUSMAN
AT LIBERTY, JULY 1
After 3 years with the Edison Co.
Address SCREEN CLUB, N. Y.

RUSSELL E. SMITH PHOTO PLAYWRIGHT
SPECIAL FEATURE WRITER
For THE FAMOUS PLAYERS CO.
Address: 213 West 26th St., New York City

ALAN HALE
LEADS
BIOGRAPH

GRETCHEN HARTMAN
LEADS
BIOGRAPH

IF you have imagination,
you have the "dramatic sense,"
you have a good vocabulary,
you want to write Photoplays that sell,
you are discouraged or in doubt,
LET ME HELP YOU
L. CASE RUSSELL, author "Here Lies," Former Associate Editor Photoplay Clearing House, Motion Picture Magazine.
Address 611 Times Bldg., N. Y. C.

Tom Moore
Screen Club New York City

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—Rollin S. Sturgeon, whose success as a Vitagraph feature director has proven so marked, will join another film corporation, it is reported. He was asked to return East to continue his work, but preferred to remain in Southern California, where he has an ideal home, an ideal wife and infants which, according to fond papa, are the two wonders of the present century. Further details cannot be learned for the present.

Tra-ra-ra! Farrar Arrives

Geraldine Farrar, the prima donna sensation of filmdom, made a large arrival in Los Angeles just ahead of the Universal beauty special. The famous diva, whose salary with the Lasky corporation is reported all the way from $2 to $200 a minute, crushed into the city amid a carload of floral designs and attendants, and was greeted at the station by the entire chorus of "Fairyland," the $10,000 prize American opera, to say nothing of the crowd and 1915 Reception Committee. The aggregation of hairdressers, maids, luggage carriers, managers, relatives and friends was impressive. William DeMille is to write the scenarios for the song bird, who does not have to chirp, even for her salary.

If we ever take an excursion across the country, we are going to ask Carl Laemmle, Pat Powers et al to arrange the affair. Life is just one dera special after another with them. The memory of the first Universal excursion was not even withering when—pam! Just like that, came another Big "U" train with an army of United States beauties, stirring up press, people and prestige to beat the band. Then followed the fast and furious grind of festivities at Universal City, the Shrine auditorium with its dazzling ball, excursions here, there and everywhere, and a sad fade out. There was but one bitter spot. A committee, after canceling its life insurance, had to declare one of the beauties the prize of them all. After which the judges took to the tall timber and still are hiding out as we go to press. But the whole affair was tall, impressive and a purveyor of publicity which made a dent in the newspaper field of the entire country.

William H. Swanson, one of the originators of the Universal, is a visitor to Los Angeles. He is "resting" from all labors at present.

David Horsley is up and at it. He has two companies at work at the Bostock Zoo and will increase his force as soon as his great stages and arenas are completed. Mr. Horsley will have two comedy companies, two dramatic and two animal-feature concerns at work soon. M. J. Cohen, one of the most genial and helpful live wires we have met for many a day, is in charge of the general offices. He is worth meeting.

Famous Players Expanding

Adolph Zukor declares in favor of selling the present Famous Players studio and of building a concrete studio in Los Angeles for future use. Beauty, bigness and modern equipment right down to the sciences are included in his plans. The Mary Pickford company will return to New York very soon. The last picture of the season is completed and Director Allan Dwan is engaged in cutting it. The entire contingent, including Manager Al Kaufman, will be deserting Los Angeles soon, leaving behind none of the Pickford family but Sister Lottie, who still is starring in "A Diamond from the Sky" series at Santa Barbara.

By the way, a dangerous topic offers itself for comment. Lottie Pickford had a birthday recently. But on second thought, we will say no more.

Carlyle Blackwell has filed a petition in bankruptcy here with assets scheduled at $11,800 and liabilities amounting to $8,080. Of the latter amount, $1,085 is due William D. Taylor, who directed Mr. Blackwell in his Favorite Players productions.

William C. Foster, one of the best known cameramen in the business, has tendered his resignation to the Universal, to take effect immediately. He has been chief of the camera army there during a period of four years. The move came as a surprise to Billy's host of friends. Mr. Foster is going to visit his wife and relatives in Kentucky during a long vacation, after which he will return to Los Angeles and take up work again.

Bertram Bracken has returned to the Balboa company and is directing Jackie Saunders in a five-reel production, "A Bolt From the Skies." While away he directed a Fox production.

Sorry we could not accept that engraved invitation to the Photodrama Club banquet at Chicago. We deny that the words "One Dollar a Plate" had anything to do with our absence. It would have been worth more to have seen President Clarence A. Frambers in his soup-and-fish.

Biographers Break Camp

The Biograph regiment will depart from Los Angeles June 25, the aggregation taking in the San Francisco exposition en route, by courtesy of the corporation. Lee Dougherty, president of The Grouch Club, will be one of the interesting sights to the casual observer from every clime. The Biograph has done three multiples recently, "Under Two Flags," "Jane Eyre," and "East Lynne." Each is three reels in length.

Dr. E. J. Boeseke, president of the Santa Barbara company, one of the suffering Kriterion busfup, was in the city on his way East. It is said he will continue producing for the Associated Programme.

Tom Ricketts and wife are here visiting the Horsley family for a week.

Harry Carey, the noted "crook" actor, a leading member of the Biograph forces so many years, did not land in the Mutual Studio, as expected. Instead he accepted an offer from the Universal to appear in "Just Jim," a six-reel feature, under direction of O. A. C. Lund. After this production the star of "The Master Cracksman" may take up his previous plan of working for Griffith.

Dustin Farnum has signed up for another year with the Morosco company.

Frank Darien, who specializes in light comedy, has joined the Komic company at the Reliance-Majestic studio. Mr. Darien is fresh from stage successes.

Complete Big Kalem Feature

James Horne has completed a four-act feature production, "The Girl and the Angel," at the Kalem Glendale studio, featuring Myrtle Tannehill, whose Broadway successes, such as "A Pair of Sixes," "Broadway Jones," and "Snobs," are fresh in the public mind. Marian Sais, William Herman West and True Boardman are in the cast. Mr. Horne has resumed work on the "Hotel Detective" series. James Dayton has taken over directorship of "The Hazards of Helen" series.

"Rube" Miller now is directing the Ham comedies at the Kalem Hollywood studio. He formerly was a Keystone director. Mr. Miller has declared for clean comedies, but has placed no limit on real fun.

Frank Keenan will be starred in a splendid feature, "Blood Will Tell." It will be played at Inceville.

Pauline Bush, the emotional actress, is enjoying a vacation in the hills. She has her wonderful writing pad with her.

The final picture of the big "Who Pays?" series, created and written into play form by Will M. Ritchey, is completed. Therefore Ruth Rowland and Henry King are taking long breaths and getting acquainted with their friends again. The Balboa company has something new in store for both.

The Keystone studio has the appearance of affluence. More than thirty autos, the property of players, are to be seen lined up there.

The Smalleys are going to Chicago to secure a number of scenes for an eight-reel Universal feature. Edna Maison will be the leading woman.

Otis Turner is putting on "A Little Brother of the Rich," at the Universal, Hobart Bosworth playing the old actor.

Ray Hanford, suffering from pneumonia several weeks, still is under the doctor's care. The Gold Seal company misses him.

Willard Mack is ready to begin work in his first Inceville picture, "The Conqueror." The story was written by C. Gardner Sullivan. Julia Dean is expected at the Ince studio soon. W. E. WING.

LEONIE FLUGRATH,
Edison's New Child Star.

LUBIN

A GREAT SERIAL, "ROAD O' STRIFE," 15 PARTS, BY EMMETT CAMPBELL HALL

Monday, June 21st
ROAD O' STRIFE No. 11
"THE SACRIFICE"
One Reel Drama
Crane Wilbur and Mary Charleson Featured

Tuesday, June 22nd
"FATHER SAID HE'D FIX IT"
Split Reel Comedy
"WITH THE HELP OF THE LADIES"
Split Reel Comedy

Wednesday, June 23d
"THE LIFE LINE"
Two Reel Drama
Arthur Johnson and Lottie Briscoe featured

Thursday, June 24th
"THE DREAM DANCE"
Three Reel Drama
Velma Whitman and L. C. Shumway featured

Friday, June 25th
"HER ANSWER"
One Reel Drama
Lilie Leslie featured

Saturday, June 26th
A Billie Reeves' Comedy
"JUST LIKE KIDS"
One reel

Multiple Reel Masterpieces Ready and About to Be Released

"THE SPORTING DUCHESS" — With Rose Coghlan and Ethel Clayton Supported by George Soule Spencer
Comedy Drama by Cecil Raleigh — Direction Barry O'Neil

"THE VALLEY OF LOST HOPE" — Featuring Romaine Fielding
A Powerful Drama by Shannon Fife — Direction Romaine Fielding

"THE DISTRICT ATTORNEY" — With George Soule Spencer and Dorothy Bernard
Drama by Charles Klein and Harrison Grey Fiske — Direction Barry O'Neil

"THE EVANGELIST" — With GLADYS HANSON — Supported by George Soule Spencer
Powerful Drama by Sir Henry Arthur Jones — Direction Barry O'Neil

"THE CLIMBERS" — With GLADYS HANSON — Supported by George Soule Spencer
Drama by Clyde Fitch — Direction Barry O'Neil

"THE GREAT RUBY" — With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by Cecil Raleigh — Direction Barry O'Neil

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

"EAGLE'S NEST" — With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction Romaine Fielding

"THE COLLEGE WIDOW" — Featuring Ethel Clayton and George Soule Spencer
Comedy by George Ade — Direction Barry O'Neil

1-3-6-8 Sheet Posters by A. S. L. C. Co., Cleveland, Ohio
Dodgers by Hennegan & Co., Cincinnati, Ohio

Lubin Manufacturing Company
PHILADELPHIA, PA.
Chicago Office - - - - - 124 West Lake Street

ALLAN DWAN
FEATURE PRODUCER
Famous Players Film Co.

CURRENT RELEASES

"The Straight Road" . . . . . Gladys Hanson
"Wildflower" . . . . . Marguerite Clark
"The Dancing Girl" . . . . . Florence Reed
"David Harum" . . . . . Wm. H. Crane
"The Pretty Sister of José" . . . . . Marguerite Clark
"The Commanding Officer" . . . . . Star Cast
"May Blossom"—by David Belasco . . . . Famous Players Cast

IN PREPARATION
"A Girl of Yesterday"—with Mary Pickford

WEBSTER CULLISON
Director
Arrived June 6 — Engaged June 9
Address The Felix—Portland, 132 W. 47th St.

C. JAY WILLIAMS
COMEDY DIRECTOR
With THE VITAGRAPH CO. OF AMERICA

WILLIAM F. HADDOCK
has been rented by
THE GOTHAM FILM CO.
to produce "The Trade Secret" with Frederick De Belleville and Betty Marshall

EDWARD JOSÉ
Producer of Features (Pathe Release)
First Release—"THE BELOVED VAGABOND"
Address PATHE STUDIOS

ADELE LANE
UNIVERSAL FILMS
Direction, BURTON KING

Lubin's One Reel Comedies

He's Packing Houses Everywhere with his Uproarious Side-splitting Stunts.

Billie Reeves

"The Scream of the Screen"

LUBIN'S ONE REEL COMEDIES

Featuring Billie Reeves, the Famous comedy star and his own company who made the whole world laugh at his whirlwind antics in "A Night In An English Music Hall," mean big box office receipts for you.

Book up on Billie Reeves Reels—"The Scream of the Screen"—the funniest acrobat and contortionist in filmdom. He's different. That's the secret of his great popularity. Billie Reeves reels mean big money for you.

"THE SUBSTITUTE" RELEASED SATURDAY, MAY 15.
"THE CLUB MAN" RELEASED SATURDAY, MAY 22.
"OUT FOR A STROLL" RELEASED SATURDAY, MAY 29.
"THE NEW BUTLER" RELEASED SATURDAY, JUNE 5.
"NEARLY A PRIZE FIGHTER" RELEASED SATURDAY, JUNE 12.
"A SAFE INVESTMENT" RELEASED SATURDAY, JUNE 19.
"JUST LIKE KIDS" RELEASED SATURDAY, JUNE 26.
"A DAY ON THE FORCE" RELEASED SATURDAY, JULY 3.

Released Through General Film Co.

LUBIN

Philadelphia.

FEATURE FILMS OF THE WEEK

"The Wild Olive"—Lasky Presents Edgar Selwyn in "The Arab"—"Midnight at Maxim's" a Novel Kalem—Jane Cowl's Long Delayed Debut—Frank Powell's "The Devil's Daughter"

"THE WILD OLIVE"

A Five-Reel Morosco-Bosworth Release for June 24 on the Paramount Programme. Directed by Oscar Apfel from Basil King's Story, Transcribed by Elmer Harris.

Miriam Strange ..... Myrtle Stedman
Norris Ford ..... Forrest Stanley
Evie Wayne ..... Mary Ruby
Judge Wayne ..... Charles Marriot
Charles Conquest ..... Edmund Lowe

Having satisfied yourself early in the first reel that "The Wild Olive" is a romance with a number of delightful possibilities, possibilities that with a continuation of the same sort of treatment that it has up to that point received, and which would seem to assure it from going at all wrong, you naturally turn to the why and wherefore of this strange title. And soon you are acquainted with the reason, a pet appellation given by the Judge to his niece in a moment of poetic fancy. As far as aptness goes, he might have called her an untamed date, or a ferocious pickle, but he had to tag her with some pet name for reasons of romance and "The Wild Olive" he chose.

Just how much casual investigators are going to find wrong about the way the picture has been produced we do not know, the total varying, presumably, with the perespective powers of each individual. The same might also apply to the obvious means of bringing about a given purpose, namely, the climax. Yet one is able to overlook a good deal in romance well acted, which covers a multitude of picture sins. That it is well acted goes without mention. Forrest Stanley, at first as a young collegian, later with the worldly cares that a stiff set of new-grown whiskers brings upon him, is always most enjoyable in his fine ardor. Myrtle Stedman, perhaps a trifle more advanced than the seventeen-year-old lead of the average release, is a clever actress as well as a most enjoyable screen figure. A newcomer is Mary Ruby, who played the cousin, and who photographs to a nicety. Charles Marriot is always likeable in old parts, while Herbert Standing gives another of his versatile impersonations as the South American business man.

For reasons of plot already mentioned, the Judge's niece who comes to visit at his home, is declared to be of squaw motherhood, which is the reason she decides to move into a little hut in the distance, where she may paint and do as she pleases. Now turn to the rough lumberman who welcomes his nephew from college with a crack under the jaw. This rough treatment he measures out to all others also impartially, the consensus of opinion concerning him being that he is a brute. So one day, after our young couple has dallied sufficiently long together in impromptu fashion, the lumberman is found murdered and the bloody knife is under his nephew's mattress. The trial leaves no alternative but his conviction, but his friends rescue him, and he escapes quite by chance, to the hut of the girl. She feeds him, gets him a bark canoe and sends him to South America, with instructions to whom to apply for work and the new name he shall assume.

In South America his lonesome state of mind and heart, for he receives no answer to his misdirected letters, as no such a person as "The Wild Olive" is known to postal authorities, leads him to make love to the cousin of his "Wild Olive." Then comes the transference to New York, where he again meets his "Wild Olive," but is already engaged to the other girl. Now "Wild Olive" is a true sort of a person, so she promises to marry a lawyer who has been rather insistent on this point, if he will manage to prove her real lover guiltless. The audience knows who it is by this time, for the lumberman has confessed, several thousand feet back, so that the proof is irrepressible rather than difficult to gather. This leaves the girl in a pretty "pickle," for she seems willing to carry out her side of the bargain, but the lawyer-investigator wisely decides to release her. Now it must be mentioned that the girl to whom our innocent friend was engaged almost buried back his engagement ring the moment she heard, as test of her love, that her man was condemned for murder, so this leaves the screen free, as they say in the commonplaces of scenario specifications, for the final clinch.

F.

"THE ARAB"

A Four-Part Picturisation of Edgar Selwyn's Play of the Same Name. Produced by Cecil B. DeMille for the Lasky Company and Released Through the Paramount Programme June 14.

Jamil, the son ..... Edgar Selwyn
The Sheik, his father .... Horace B. Carpenter
Abdullah, the latter's aide ..... Milton Brown
Meshor, his enemy ..... Billy Elmer
Dr. Hilbert, of the mission ..... Sydney Deane
Mary, his daughter ..... Gertrude Robinson
Ibraham, servant ..... Park Jones
Turkish Governor ..... Theodore Roberts
Mysterious Messenger ..... Raymond Hatton

After seeing the Lasky version of "The Arab" you will probably feel that there is not much more to see about this play, and personally, if the screen version were shown on one side of the street and the dialogue play across the way, we should prefer to spend the time at the photoplay, because the screen represents the drama plus so much in the way of outdoor beauty, real desert stuff and Arabian motion and impetus and intrigue that there can be no comparison between the two. The action is set, partly, in the desert sands, the kind that have been ruffled with the wind and whose dunes make possible, to a clever eye, the full use of bright sun and shadow to the camera. We never grow tired of seeing those sky-line effects, the black figures against the distant horizon, the tent encampment among the date tree oasis, the lunging and plunging Bedouins and the caravans and camels. It is particularly this that claims "The Arab" as its own, placing it on a greater and more impressive scale than the largest stage could ever accomplish. Then there is the built-up street of the Eastern city, where street bargains are driven, slaves are sold, visitors amble and massacres are consummated. There are other noteworthy sets as well. It is therefore evident that breadth of camera action and a knowledge of what, scenically, is most impressive and apt is the means utilised in making the picture version a huge success.

Edgar Selwyn, who created the original role, in fact whose play it is, and the entire cast breathes the same bigger freedom. Mr. Selwyn played the part with his usual fire and good looks. Horace Carpenter is very real as the sheik, with Theodore Roberts as one of the finest villains we have seen in a long, long while.

The treatment accorded the script suggests also the character of the people with which the picture deals. It is an even development of a subject that might be driven to an acute climax. Here it is more in line with the tricky character of the people, their idea of the hereafter, in not bringing the offering to any definite finish. That an audience liked this just as well seemed to be more than proven by their applause.

We start with the wild son of the sheik who sets out to rob a caravan on one of the holy days and his father's prayers lack concentration in his wonder at his descendant's absence. Despite the messenger dispatched, the young Bedouins under the son rob the caravan. Later the leader of the caravan arrives at the oasis, and demands shelter. The recital of his wrongs leads the father to give the merchant his son's favorite horse. The son leaves the parental tent at once, vowing death against whom he finds astride his equine favorite.

In the city street the horse is bargained away to the Turkish governor, who has a certain mission teacher in mind as recipient. She is overjoyed at the gift, though not with the giver, and rides her mount into the desert, where she meets Jamil, the son. Jamil has but returned from guiding a party of tourists, of which Irving Cobb obligingly formed the head, and bears in his hand a note recommending him as one of the slickest liars in a country of liars. He sees his horse, takes it, and leaves the girl to walk home.

Now about this time the messenger of death to all Christians is sent out, and delivers his message to the Governor. The Governor wishes to put the blame on the Bedouins, as usual, so he tries to get them to invade the city simultaneously with the massacre, and the sheik promises to shoulder the blame on condition that his son, Jamil, be found and returned. The horse leads to the finding of Jamil, but new complications arise when Jamil announces his determination of becoming a Christian provided the lady he made walk will be his teacher. Many phases of the massacre are then shown, in which the Governor finally persuades the American girl to enter his palace for protection. Here, in a private room, he is in the unusual duty of forcing one of his harem to accede to his wishes, when Jamil bursts in the door. As the sheik has died, the Bedouins are presently riding up the palace steps in search of their new ruler and the day is saved. Then the American and her father leave for America, the girl promising to return to Jamil, who waves them a sad, but magnificently scenic farewell across the desert.

F.

A TYPICAL SCENE FROM KALEM'S "MAXIM'S AT MIDNIGHT."
The First of the Kalem Four-Reel Features on General Film Programme.

"MIDNIGHT AT MAXIM'S"

Four-Part Kalem Feature, First in the Series of Four-Part Features to Be Released in Regular Service on the General Film Programme. Released July 12.

Ta-ra-ra! Tum-tee-tee-um-tum-tum! It's midnight—and at Maxim's. Whirling dancers, pretty girls, shapely limbs, and picturesque diners—it seems true enough, but it really isn't midnight, and it isn't Maxim's. It's the unromantic hour of 10 A.M. and the place a dingy picture theater. Our Maxim's and our midnight are on the white surface of the screen.

Kalem deserves—and will probably get—a vote of thanks from the Amalgamated Order of Stay-at-Homes for this production. In four reels brimming over with beauties, it presents all the color and gayety of New York cabaret and restaurant life in a manner that should be worth railroad fare to the inhabitant of Secaucus and Cobville Center. Perhaps it will convince hubby that he never did want to come to New York anyway, more likely it will start his imagination in search of an excuse requiring an urgent business trip to Broadway and Thirty-eighth Street. But, then, wifey will want to come, too, so the best thing he can do is to call up General Film and learn the picture's next booking.

Before we forget it—there's a plot to "Midnight at Maxim's." The frail thing is lost during most of the four-reel length, but no one was heard to object very strenuously. It concerns a very prim young man who succumbs to the dazzling eyes of Dotty Dimples, follows her to Maxim's, where she is a dancer, by judicious use of a greenback in rubbing the palm of a headwaiter makes an appointment with her for supper after the show, and then learns, together with other admirers who had likewise parted with coin of the realm, that Dotty is, in real life, Mrs. Headwaiter. It's naive, but it serves the purpose. It enables the director to give us a complete programme of dancing that utilizes several specialty acts, and a dozen chorus numbers. The interpolated features are all headliners, an especially pleasing one being provided by the Cameron Sisters. The chorus girls are the pick of Broadway—and they number over two-score. There is always a slight dash of spice present, though there is nothing in the picture that should shock.

Director George Sargent has handled his materials well, showing to best advantage in the blending of close-ups, sometimes a smiling face, at others twinkling toes, with his more elaborate dancing numbers. The sub-titles are plain announcements of the different numbers, with the advantage that they carry the music cues for the orchestra or piano player. The picture is worthy of a warm welcome by those in search of a novelty.

W.

"THE GARDEN OF LIES"

A Five-Part Adaptation of Justus Miles Forman's Novel of the Same Name by Louis Reeves Harrison, and Featuring Jane Cowl. Produced Under the Direction of John H. Pratt and Released on the Universal Programme.

Princess Eleanor ..... Jane Cowl
Dennis Mallory ..... William Russell
Prince Carl ..... Phillo Hahn
Jessica Mannering ..... Violet Horner
Von Ahlers ..... Ethelbert Hale
Dr. Mackenzie ..... David Wall
Baron Von Steinberck ..... Claude Cooper
The Maid ..... Adele Carson

One is always assured in looking at a picture in which Louis Reeves Harrison constructed the scenario that, irrespective of the merits of the story, the scenario will be technically correct; and when the plot of the story is palpably impossible, as in this case, there is a certain saving grace in a scenario that conforms to all the rules of dramatic construction, and in which care and attention has been devoted in bringing out the character of the various mythical persons constituting the dramatis personae. All of which only goes to prove that even a poor story, if it have dramatic possibilities, can with proper handling and direction be made into an interesting picture, so interesting in fact that one, for the moment, is prone to forget the impossibility of execution under normal conditions. Medical science will undoubtedly be glad to know that a woman victim of aphasia may be returned to a normal state of mind merely by the substitution of a strange man for her husband. A dangerous and foolish practice under any conditions and more so where the woman happens to be the wife of a reigning king.

Jane Cowl is always a pleasing actress, and in this, her first appearance before the camera, she has ably demonstrated her versatility and her ability to act well even under strange and unusual conditions. With the exception of a slight tendency to look at the camera too much instead of the person to whom she was speaking, her work in this extremely difficult role was well up to the standard of her well-known excellence. William Russell, as the gentlemanly adventurous substitute husband, was convincing in all but the early scenes and made a likable young hero of the virile, red blood type. Claude Cooper was villainous enough to satisfy even the most carping and the balance of the cast was good.

The story deals with an American girl married to a European prince. On their honeymoon they meet with an automobile accident and the princess is knocked unconscious. When she recovers her memory is gone. As he emerges from the wrecked car the prince receives word that his father is at the point of death and hurries away leaving his demented wife in the care of a physician and one of his advisers. The physician determines that the only way to restore the girl's memory is to substitute another man in the place of her absent husband and Dennis Mallory, a gentleman adventurer, is engaged for this person. The princess, thinking he is her husband, loses her heart at sight and Dennis also is affected in the cardiac region. The prince returns unexpectedly to find his wife in another man's arms and is naturally somewhat indignant. He fails to understand the physician's method of effecting a cure and challenges Dennis to a duel in which the prince is disarmed. Later Von Steinberck, the prime minister, plots to get rid of the princess and kidnaps her, and when the prince refuses to give her up imprisons him. Dennis comes to the rescue and in a fight with revolvers that follows Steinberck wounds Dennis and kills the prince. When she learns of the deception practiced upon her the princess loathes and despises Dennis, but in his delirium, caused by his wound, he constantly calls her name and the physician is at last successful in changing her hate back to love and the picture fades out with them in each other's arms.

John H. Pratt, the director, has provided some wonderfully beautiful settings, both exterior and interior, that add greatly to the attraction of the picture. His work was meritorious in every particular.

E.

"THE DEVIL'S DAUGHTER"

Feature Production in Five Parts, Based on D'Annunzio's "La Gioconda." Produced Under the Direction of Frank Powell.

Lorio Settala ..... Paul Doucet
Lorenzo Gaddi ..... Robert Wayne
Cosimo Dalbo ..... Victor Benoit
Bodiano ..... Edward Durand
Silvia Settala ..... Doris Heywood
Francesca Duni ..... Jane Miller
Gioconda Dianti ..... Theda Bara
Little Beata ..... Jane Lee
La Sirenetta ..... Blaine Ivans

Objection to "The Devil's Daughter" because of its theme is perhaps futile, so we shall confine ourselves to saying that it is typically "Foxian." It is just "another one of those things," built around a vampirish woman, a weak, soulful "hero," a wronged wife, and a few assorted neutral characters. It's a through ticket to Perpetuity for censor boards. But then, perhaps, we are visiting on the head of "The

METRO PICTURES CORPORATION

THE QUESTION EVERY EXHIBITOR IS ASKING

CAN THEY KEEP IT UP ?

Read Your Answer

WHILE OTHERS ARE PROMISING BIG THINGS "NEXT WEEK" AND SURPRISES "IN A SHORT WHILE"

METRO

Herewith offers its regular releases for the next twelve weeks

JUNE	JULY	AUGUST
WILLIAM FAVERSHAM	In "THE RIGHT OF WAY"	
MME. PETROVA	In "VAMPIRE"	
ETHEL BARRYMORE	In "THE SHADOW"	
FRANCIS X. BUSHMAN AND MARGUERITE SNOW	In "THE SECOND IN COMMAND"	
EMMET CORRIGAN	In "GREATER LOVE HATH NO MAN"	
DOROTHY DONNELLY	In "SEALED VALLEY"	
EDWARD CONNELLY	In "MARSE COVINGTON"	
EDMUND BREESE	In "THE SPELL OF THE YUKON"	
MARY MILES MINTER	In "ALWAYS IN THE WAY"	

THEN

EMILY STEVENS, FLORENCE REED, ANN MURDOCK, RALPH HERZ, ORRIN JOHNSON, LIONEL BARRYMORE, JANE GREY, MARTHA HEDMAN AND OTHERS.

Compare this to those who promise big surprises next week. Here is a frank statement of Metro's forthcoming productions. Fully proving beyond a doubt that

WE CAN KEEP IT UP!

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

Devil's Daughter" some of the condemnation earned by its predecessors.

Judged solely as a specimen of moving picture art, there are many points worthy of commendation in "The Devil's Daughter." The producer, Frank Powell, has displayed a rare eye for beauty, and the exterior views, which take up practically the entire picture, are really a series of entrancing pictures. The director worked under the handicap of a loosely constructed scenario, perhaps necessarily so, in view of the character of the story. The frequent lapses of time are not noticeably weakening in the early portion of the picture, but these jars loosen the grip when carried throughout the story. In his selection of the players the director has been fortunate. Paul Doucet is, temperamentally and physically, the type demanded by D'Annunzio's story, and he takes full advantage of every opportunity of the role. Theda Bara was satisfactorily "vampirish." Doris Heywood and pretty little Jane Lee were the other important members of a cast that was entirely excellent.

The title-role is that of a woman who swears vengeance on all men when her lover deserts her. Lucio Settala, a young sculptor, falls in her way, and when he asks her to serve as his model, she sets out to ruin him. This she effectually does, also wrecking the happiness of his wife, Silvia. The development of the story may be seen to allow many dramatic moments, which the director has utilized to the utmost, as well as displaying a commendable originality in many of his scenes. The climax comes in a struggle between "The Devil's Daughter" and Silvia, and when the former attempts to destroy Lucio's prized statue, it falls on Silvia, maiming her for life. Lucio's brain is unhinged and we last see him a raving maniac. A similar fate awaits the vampire, who is cast ruthlessly aside by her "man of the world." The photography is of a high degree of excellence, enhancing the beauty of the director's settings. W.

Who Pays No. 10—The Pomp of Earth (Pathe).—The story is rather familiar. To begin the picture, the convict cashier swears vengeance against the bank president, who gets out on a lighter sentence. The banker proceeds to where he buried the million dollars that were supposed to have been lost, and in a distant city buys a nice residence, joins the best clubs, and makes love to the girl, who cannot decide between his wealth and the love of her poor, young friend. The latter gambles in the market, in an effort to win the girl, using the funds of the swell club, of which he is treasurer. About this time the convict, whose miraculous escape we have noted, shows up, and observes the manner the ex-bank president is giving for the girl in honor of their engagement. He shoots through the curtain, killing his man. Later in the night the girl decides for going back to the poorer young man, but he is also dead, with a bullet through his head, unable to make up the deficiency on the club books. Henry Otto and Ruth Roland continue to play the leads. The offering is entirely up with the best of "Who Pays?" standards. R.

His Mother's Portrait (Kay-Bee, July 2).—A good bit of character study forms the basis of this two-reel drama, utilizing an old theme. A struggling young chorus girl receives the attentions of a wealthy young man, and is offered the opportunity of becoming greatly advanced on the ladder of fame, if she will consent to become his mistress. On a trip to the country she becomes acquainted with a young farmer, who offers her his heart and the command of his humble hearthstone, and after a little hesitation she accepts. The picture is well presented, and the story excellently brought out. Margaret Gershon and Frank Bonsare had the feature parts. R.

The Oyster Dredger (Victor-Universal, June 14).—This two-part drama featuring Warren Kerrigan and Vera Sisson is a good interesting picture, well acted and ably directed. A wealthy girl in love with a young oyster man, in order to see if he can adapt himself to changed conditions has her lawyer make him believe that he is the missing heir to her property. The plot succeeds very well, until the lawyer tries to play a crooked game, which the young man frustrates, and after some minor complications the usual happy ending follows. R.

Vats Justice (Essanay, June 19).—With most of the scenes taken on the Chickamauga battlefield, this two-part story of the Civil War written by Clinton Dangerfield, has much that is interesting with some capable acting by Lillian Drew and Richard C. Travers. There are some exciting scenes of skirmish fighting, and the story works up to a strong climax. In a skirmish a Union officer engages the leader of the Confederates, and they are both badly wounded. The latter's sister receives a report that he has been killed, and in searching for his body discovers the wounded Northerner. She has him carried home, and nurses him back to health, and then in a dramatic scene demands that he ramble with her for his life. He consents, and loses, and later attempts suicide. Fortunately before he can make a second attempt the supposedly dead brother returns, the Northerner is forgiven, and the picture closes with the promise that he will return when the war is over. R.

The Little Deceiver (Essanay, June 14).—Edna Mayo is particularly pleasing in this three-part modern drama, and, furthermore, she does some very capable acting. The story is simple, with little that is intricate or confusing, but it has been well handled, well developed, and ably directed. A crabbed old man on being apprised by a lawyer that his brother, from whom he had been estranged, had died, leaving a dependent child, telegraphs that if it is a boy, to send him on, but if a girl he will have nothing to do with her. It is a girl, and, seeing no other way out of the difficulty, she resolves to masquerade in boy's clothes. A number of amusing complications follow, in which the supposed boy incurs his uncle's displeasure by his effeminate actions, until in the end by an enormous exertion of will power he is successful in capturing a burglar, single handed. This serves to win the uncle's admiration, and, when sure of his affection, the masquerader assumes her proper person, and is taken to her uncle's heart. A slight love story has been introduced, which adds to the interest of the picture. The supporting cast was strong and able. R.

Cash Parrish's Pal (Bronco, July 21).—Interesting because of some beautiful Western scenery and remarkable horseback riding, this two-reel Western drama featuring William S. Hart and Clara Stuart proves a likable picture, although there is little originality in the story. Because the wife of a bandit spurns his attentions, the bandit's "pal" discloses his whereabouts to the sheriff. A long exciting chase follows, in which the bandit and his wife escape, leaving their loot behind. Previously the bandit has promised his wife that he would turn over a new leaf and lead an honest life, and, the sheriff on learning this, gives up the pursuit. R.

$10 $7 DRAMATIC PLAYS STORIES

LAURA D. WILCK

Authors and Publishers Representative

Available for immediate picture production. Write for my list.

LONGACRE BLDG., 1476 Broadway, N. Y.

BUCKLEY STARKEY

SEE HIM NOW IN

"The Face in the Moonlight"
"Alias Jimmy Valentine"
"The Man of the Hour"
"The Boss" and, soon, in "The Cub"

Address: PEERLESS STUDIO, NEW YORK

NOTICE

M. P. DIRECTORS

John W. Mitchell-Philip L. Pierce

Supply high class picture talent

1482 Broadway Bryant 3210

LEADING

EDISON DIRECTORS

CURRENT RELEASES

Richard Ridgely
"The Wrong Woman"—3 parts
May 31

John H. Collins
"Cohen's Luck"
June 11

Langdon West
"The Corporal's Daughter"
June 19

James W. Castle
"The Test"—3 parts
June 4

Will Louis
"A Sport of Circumstances"
June 28

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

If there is any limit to what the motion pictures can do and do do, it is yet undiscovered by the general public. Possibly, even the producers of the films have not found it. The law of gravitation appears to have been suspended as a special mark of favor to the photoplay writers and producers. Motion picture actors leap from speeding trains and pick themselves up from the right of way with only a bit of dust on their garments. They descend from exploding dirigibles, drop from the skys'l yard arms of square-rigged ships, descend into mines and caves on frayed ropes, and hang on the rear axles of jumping motor cars. The animal kingdom affrights them no more than the basic laws of nature. For the artists are to be held in the cages of savage lions and tigers, daring the dangers of the jungle, making at least the appearance of sport at teasing wild boars and diving into shark-invested tropical waters. Mayhap it is a matter of pride. Mayhap, the bold and fearless author writes in these "bits of business" and then the actors and the producers get together and determine to show these goshdinged "dopesters" that they cannot imagine any stunt that cannot be accomplished by the right people. We cannot help but think that the business of motion picture acting and of motion picture writing has the enthusiasm, the imagination, and the recklessness of youngsters just turned twenty-one. Yet we may expect it in time to sober down—to banish all the impossible romances, take thought of the realities of life, cease to court death-bed scenes and let the accountant have a word to say as to the expenses. And that is the approaching consummation. Motion picture securities are being listed, lines of rivalry marked, but, to date, the limit of its powers has not been established. Is it possible that the author has not as yet reached the limit of imaginary flights? We are glad, however, that we have been enabled to see and participate in the industry in the period of quick-throbbing beginning. It is now more exciting and astonishing than it will be when it decided, after all, that life is not made up of impossible occurrences.

• • • •

Let Us Have Pirates!

Stories of the sea are always good. They give the producer grand and good opportunities for scenic effects and picturesque characterization. However, let us intimate that too many stories of fisher folk, of lighthouse keepers, etc., have been filmed. Why not hearken back to the days of the skull and cross-bones and—*let us have more pirates!* The urchin, and his elder, too, just dotes on pirates, and these stories will come as a sweet relief to the Civil War drama, which has outlived its usefulness. In almost every big picture, you know, one or more scenes from Gettysburg, or Petersburg, or Vicksburg, or some other burg, are flashed. Invariably the Confederates win, although every one knows that honors were even and that this end is played up so that the picture plays will be more popular abroad. Edison, we believe it was Edison, filmed Stevenson's "Treasure Island." We would like to see Edison put "Treasure Island" into about five reels the next time and then follow up "Treasure Island" with R. M. Ballentyn's "Gascoign, the Sandal Wood Trader," a corking good piratical story for the screen. Poe's "The Gold Bug," has been tampered with, but there are yet possibilities in that story. Doyle has some blood stirring tales of pirates that can well be utilized. Give us some of the good old stories of Captain Kidd, Blackbeard and the rest with plenty of piratical craft and other sea stuff!

• • • •

The Daily Newspaper.

Charles Reade, the novelist, believed in the daily newspaper as the source for incidents that would furnish better material for romance than could possibly be created by any effort of fancy. He kept a scrap book in which he stored away newspaper clippings which were later made to masquerade as fiction. His story of "A Simpleton" has been more than confirmed over and over again in real life by incidents of memory and personality lost and regained. His novel, "Very Hard Cash," is said to have been inspired from a newspaper clipping. Photoplay authors would do well to keep a scrap book, pasting therein unusual stories from newspapers. These stories do not necessarily mean front page sensations, but odd and unusual stories that are found in obscure corners of any good newspaper and which may later serve as foundations for plots.

• • • •

Edward E. Rose Busy.

Edward E. Rose, novelist and dramatist, who made a fortune from his play, "The Rosary," is marooned on an island way up in Wisconsin, where he is busily engaged in writing for the motion picture screen. In a recent letter he says: In my career as a dramatist I have perpetrated a trunk full of plays and the strange thing is that after all these years, almost all of them seem to be right in line with the photoplay demand. So I am at it with both hands, multiple reel features, and only regret that in my youth I did not learn to write with my feet." Right at present there is an unusual demand for play adaptations for the motion pictures. Almost every dramatist is hard at it, whipping his old comedies or dramas into picture plays and profiting thereby. But the strange thing about it is, that the market for strictly original stuff is not impaired. There continues a strong demand for strictly original comedies and dramas of worth.

• • • •

They Really Happen.

Congratulations to Emmet Campbell Hall for writing it and to the Lubin Manufacturing Company for filming it. We refer to Mr. Hall's photoplay, "Such Things Really Happen," which is a strong preachment against photoplay "schools" and photoplay "professors." Of course, the plot is far-fetched and gravitates into melodrama purely and simply before the story closes, but there was method, seemingly, in this exaggeration. We are inclined to believe that Mr. Hall wrote this action purposely so as to paint in the strongest and most vivid colors the evils of the graft. We believe that the story was presented as melodramatically as possible in order to impress that very class of people who seem to be enticed more numerously into the net of the "snide" school. The action opens when an advertising expert loses his job. In the corner grog-shop he meets the grafter. "With your experience and my money we'll make a clean-up," the advertising man is informed. The results of the agreement are soon apparent. An advertisement appears in many newspapers, magazines, and weekly publications. This advertisement reads very like certain announcements that appear to-day. "Spare time," "no education necessary," "fifty dollars a week easily made," etc., etc., are familiar phrases. The advertisement catches the eyes of the young man and young woman who are saving their meager wages in order to wed. Both decide to get rich quickly. Offices of the photoplay writing "college" are shown with the money from the victims pouring in. The "professors" are shown enjoying much merriment at the expense of some of the "plots" submitted. The resulting story, written in order to convey a lesson, turns out all right in the end. We enjoyed seeing our old friends McCloskey, Fife, Chandler, and Hall in several scenes showing the Lubin Editorial Department and this subtitle appealed to us: "The Lubin Company has never accepted a single script inspired by a photoplay correspondence school. You cannot teach photoplay writing by means of correspondence." Again congratulations to Lubin and Mr. Hall. They have contributed more than their share toward the campaign of opposition being waged against fake institutions.

• • • •

The Market Place.

Russell E. Smith, scenario editor Famous Players Film Company, writes: For the benefit of Mimon readers who are scenario writers would give you an idea of our needs here. Would be pleased to have submitted to me detailed synopses of any ideas you may have that would make four or five reel photoplays. Am particularly looking for strong material suitable for Mary Pickford, Marguerite Clark, Hazel Dawn, or John Barrymore, although anything else that is good will be gladly considered. Top prices will be paid for really big themes and plots, but they must be of the highest grade of originality, novelty and strength. Quick decisions will be given and payment made immediately on acceptance."

It is stated that the Selig Polyscope Company is in market for good one, two and three-reel wild animal stories. The Selig Jungle-Zoo contains the most complete privately owned collection of wild animals in the world. There is almost every known beast, from an elephant to an alligator. Wild animal comedies and dramas written about denizens of the jungle, that have not previously been featured, are desirable according to editorial statements.

• • • •

Hall of Fame.

Horace Vinton, actor, author and director, is at liberty. He is too good a man to remain at liberty long.

F. McGrew Willis, now turning out nifty photoplays for Universal, has promised us an article on what constitutes a good photoplay. In addition to one, two and three-reelers regularly, Mr. Willis is adapting plays. He says the Pacific Coast writers are preparing some "big doings" for Eastern brethren expected aboard the Selig Special leaving Chicago July 8.

Lanier Bartlett is now on the Pacific Coast, where he has been adapting some big plays for motion picture purposes. A great deal of his work will soon appear on the animated screen.

Luella O. Parsons, who has been conducting a series of photoplay writing chats in a Western newspaper, will embody the material in book form. We predict a ready sale, for Luella O. Parsons is well qualified to write lore for photoplay writers.

Gilson Willets is being congratulated by brother writers on his singularly clear and concise adaptation of Anna Katherine Green's "The Millionaire Baby." The director produced the six-reel story exactly as written, which is unusual.

W. E. Wing is known as the psychological author. He has been turning his attention to plots of psychological atmosphere, which is no easy thing to successfully accomplish.

• • • •

Contributes An Answer.

L. Case Russell, well-known photoplay-wright, says: "May I contribute an answer to 'How About It?' In my opinion the trend you are following is the one of greatest value to nears as well as reals. To return to the details of the scenario might hit a few nears, but the day for that is past. There are excellent textbooks on the market for the nearest, i. e., those who know not even photoplay form, and sample scenarios are to be had from several companies for the asking. Why, then, should the knowledge you are disseminating, useful to reals and inspiring to nears, give way to information obtainable elsewhere? Your book, 'The Motion Picture Story,' although doubtlessly meant more for the arrived photoplay author than for the novice, nevertheless should be read by every would-be. True, it might discourage several from going into the game at all, for it would make them realize that there is no magic word to unlock the door to success in this game—that they must have certain qualifications in order to woo the fickle goddess of the screen. But how much better to make good pies than plotless photoplays, or to patch up the pasture fence instead of an alleged comedy?" Thanks! 'Tis well put!

• • • •

Poland's Conception.

Joseph F. Poland, author of "His Father's Rifle," and many other notable multiples, writes his conception of the psychological photoplay. "It is good to see hints for amateurs in your columns, but at the same time, the more advanced writer welcomes discussions on more intricate points. Your question, 'What constitutes a good photoplay?' drew thoughtful replies. One point I would like to have discussed is, what are the limits, if any, of the psychological photoplay? That term 'psychological' is rather overworked, it seems to me. Any old crook story is called psychological if it has even a hint of reformation in it. But by the really psychological story, I understand a story that presents true to life characters, depicts their salient characteristics, weaves about them a set of circumstances, not necessarily sensational, but absorbing, and then shows by action, how those circumstances react upon the emotions of the characters in such a way as to bring the story to its logical conclusion, or rather, stopping point. For in real life, there is no conclusion to any story. Hauptmann's dramas illustrate the point I wish to make, very effectively, and a study of this great realist might be of benefit to any photoplay author. At present there is not enough realism in the photoplay—except a few Biograph releases, the sensational incident is still clamored for, along with its boon companion, the happy ending. Then, I submit, that the ideal photoplay is the realistic psychological story unfolded by convincing and interesting action. I wish you success in your laudible efforts to conduct a *real* Photoplay Author's Department." Mr. Poland's argument, boiled down, is really a protest against exaggerated, artificial atmosphere presented on the motion picture screen. We endeavored to present some intimations on this subject in our introductory article this week. Nowhere has the word "punch" been more abused than in Filmland. In some studios "punch" is only synonymous with "blood and thunder," "eat-em-alive" stuff which, it is fondly imagined, appeals to everyone. In Filmland, as in other channels of public entertainment, all tastes must be catered to. The unreal, the exaggerated, the melodramatic, does *not* universally appeal. It is enjoyed by the majority, it is true. But how about the great minority?—those who wish to regard Filmland as a place not only for entertainment, but for education—as a source for thought—as a means of inspiration, etc. On the legitimate stage, entertainments are well defined. One theater presents problem plays, another opera, another farce comedy, another burlesque, another vaudeville, etc. Is the time coming when motion picture theaters are to be classified? Will one theater show features only, another specialize in comedy, a third in scenics and animal stories, etc.? We do not think these conditions will ever arrive providing the manufacturers endeavor to strike a happy medium and forget the falsity that the "exciting punch" is essential to each and every production released.

STUDIO GOSSIP

ROLLIN S. STURGEON, of the Vitagraph Santa Monica studio, has just completed a three-part drama called "The Lorelei Madonna," which will have for its settings some of the most beautiful scenic spots of California. Juan de la Cruz has the leading role and the supporting company consists of Alma Reuben, Marcia Moore, George Stanley, George Holt, Otto Lederer, George Kunkel, and Master Roy Lederer.

DARWIN KARR terminated his engagement with the Vitagraph Company on June 12, and expects to take up an engagement in the near future with one of the other large film companies.

IN JUMPING out of her automobile recently Gertrude McCoy hurt her foot so badly that it was impossible to wear either a shoe or a slipper anywhere near her regular size. Rather than interrupt the rehearsals of "Through Turbulent Waters" she donned a pair of carpet slippers and heroically continued her work.

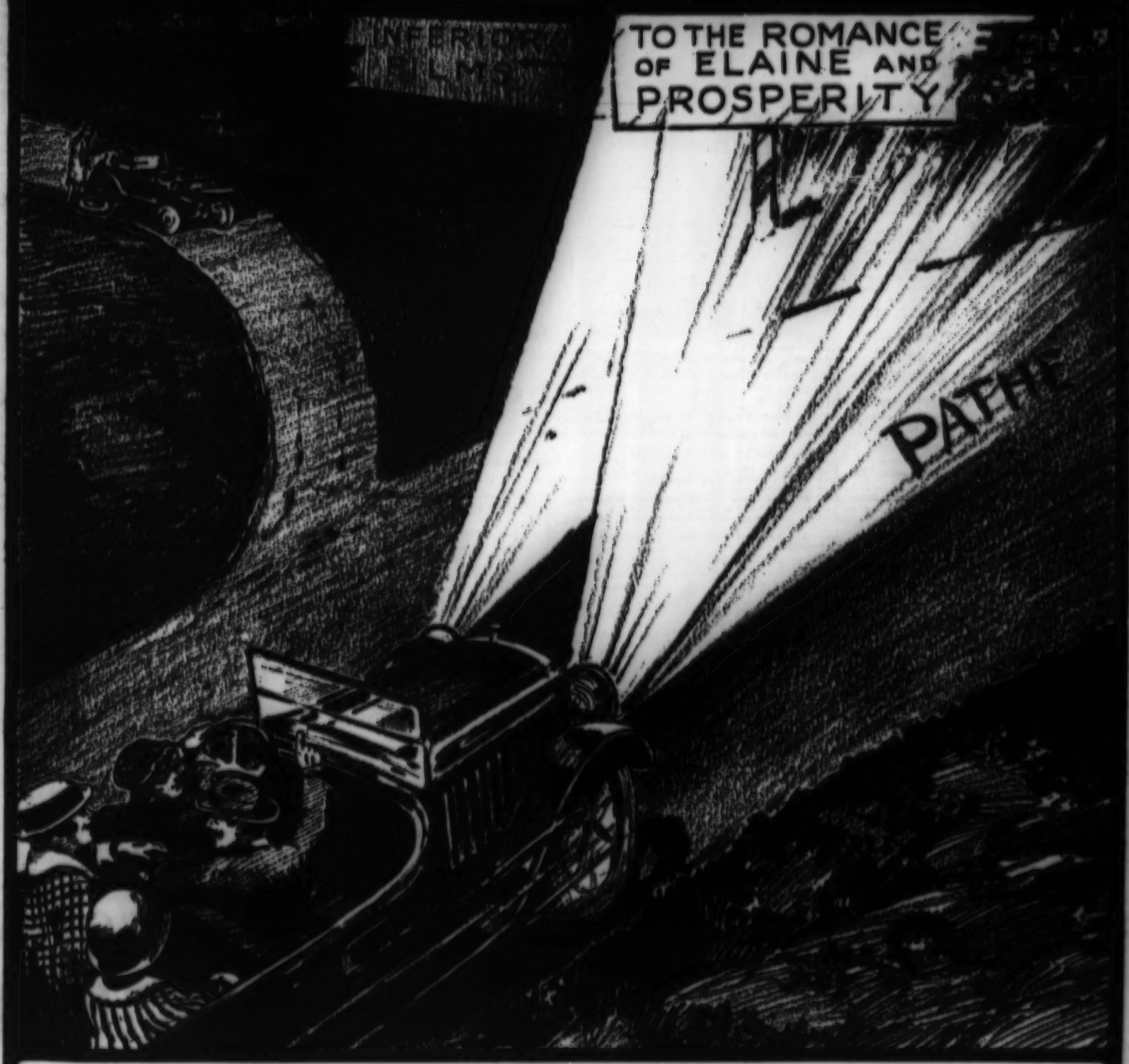
IT IS RUMORED that Richard Tucker, who has been appearing in stock at Worcester, Mass., will return to the Edison Company in the near future.

MAURICE COSTELLO entertained a number of the Vitagraph players at a house warming party on his new Bayside, Long Island, estate last week.

NAOMI CHILDERS, one of the Vitagraph players, has formed a welfare club among her associates for purposes of mutual uplift. Meetings are held bi-weekly, when Miss Childers reads a paper that has a direct bearing on some branch of uplift work.

WALLACE BERRY, the Essanay comedian, had an unexpected bath while acting a scene in "The Broken Pledge," recently. He was riding in a canoe and lifting his trusty shot gun to shoot a diminutive squirrel, let go both barrels. The kick of the gun threw him off his balance and overturned the canoe, thus adding a bit of business not called for in the script.

Mr Exhibitor -
Turn to the Right!



The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
May 24	Lasky	Stolen Goods	Blanche Sweet	5
May 31	Lasky	Wild Goose Chase	Ina Claire	5
May 31	Famous Players	Pretty Sister of Jose	Marguerite Clark	5
June 3	Famous Players	Jim the Penman	John Mason	5
June 7	Famous Players	Dawn of a To-morrow	Mary Pickford	5
June 10	Paramount	Brothers Officers	Henry Ainley	5
June 14	Lasky	The Arab	Edgar Selwyn	5
June 17	Famous Players	Clarissa	Hazel Dawn	5
June 21	Famous Players	The Dictator	John Barrymore	5
June 24	Morosco	Wild Olive	Myrtle Stedman	5
June 28	Lasky	Chimmie Fadden	Victor Moore	5
July 1	Famous Players	Little Pal	Mary Pickford	5
July 5	Morosco-Bosworth	Shamaker's Daughter	Maud Allan	5
July 8	Lasky	The Clue	Blanche Sweet	5
July 15	Paramount	The Running Fight	Violet Heming	5
July 12	Lasky	Kindling	Charlotte Walker	5
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	5
July 26	Famous Players	Seven Sisters	Marguerite Clark	5
July 22	Morosco	Kilmeny	Lenore Ulrich	5
July 29	Lasky	Puppet Crown	Ina Claire and Carlyle Blackwell	5
Aug. 2	Famous Players	Hans	Mary Pickford	5
Aug. 9	Famous Players	Mice and Men	Marguerite Clark	5
Aug. 12	Lasky	Secret Orchard	Blanche Sweet	5
Aug. 16	Famous Players	Sold	Pauline Frederick	5
Aug. 19	Lasky	Marriage of Kitty	Fanny Ward	5
Aug. 26	Morosco-Bosworth	Nearly a Lady	Elsie Janis	5
Aug. 23	Famous Players	The Dairy Maid	Hazel Dawn	5
Aug. 26	Morosco-Bosworth	Majesty of the Law	George Fawcett	5

V-L-S-E, INC.

May 24	Essanay	The Slim Princess	Francis X. Bushman and Ruth Stonehouse	5
May 31	Selig	The Millionaire Baby	Harry Mestayer and Grace Darmond	5
June 7	Vitagraph	Hearts and the Highway	Lillian Walker and Darwin Karr	5
June 7	Lubin	The Sporting Duchess	Rose Coghlan and Ethel Clayton	5
June 14	Vitagraph	Sins of the Mothers	Anita Stewart and Earle Williams	5
June 14	Essanay	The White Sister	Viola Allen	5
June 21	Selig	The Bearer of	Kathlyn Williams	5
July 5	Lubin	The Valley of Lost Hope	Romaine Fielding	5
July 12	Vitagraph	Crooky Screams	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Ruth Mayo, William Bureau, and Johnny Hines	5
July 26	Selig	A Texas Steer	Tyrone power	5

WORLD FILM CORPORATION

May 24	Brady	The Rose	Holbrook Blinn and Alice Brady	5
May 31	Frohman	Builder of Bridges	G. Aubrey Smith	5
June 7	Brady	Little Miss Brown	Vivian Martin	5
June 14	World	Pine Feathers	Janet Beecher	5
June 21	Shubert	The Menestrel	Blaine Hammerstein and Eugene O'Brien	5
June 28	Brady	The Face in the Moonlight	Robert Warwick	5
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh	5
July 12	Brady	After Dark		5
July 19	Brady	The Cub	Martha Hedman	5
July 26	Shubert	Marrying Money	Clara Kimball Young	5
Aug. 2	Shubert	The Little Dutch Girl	Vivian Martin	5

GEORGE KLEINE ATTRACTIONS

Officer 666. (With Howard Estabrook.) Five parts.
Du Barry. (With Mrs. Leslie Carter.) Six parts.
Step Thief. (With Mary Ryan and Harold Shaw.) Five parts.
Who's Who in Society?
The Commuters. (With Irene Fenwick.) Five parts.
The Woman Who Dared. (With Francesca Bertini.) Five parts.

GENERAL FILM FEATURES.

(Three Parts.)

MAY.

Kalem. An Innocent Sinner (Katherine La Salle).
Essanay. The Professor.
Lubin. Who Violates the Law.
Kalem. With Princes Barred.
Vitagraph. The Breath of Araby.
Kalem. Her Prayer Plays.
Vitagraph. The Girl Who Might Have Been.
Lubin. The Gray Horror.
Kalem. The Black Ring.
Essanay. The Awakening Hour (Joseph Byron Totten).
Kalem. The Lure of Mammon (Pania Marinoff).
Essanay. A Lesson in Romance.
Lubin. In the Dark.
Kalem. The Wrong Woman.
Vitagraph. In the Days of Famine.
Kalem. Sally Castleton, Southerner.
Vitagraph. The Butterbrook Case.
Lubin. On Bitter Creek.
Kalem. Freedom.
Selig. The Quarry.

TO JUNE 15.

Essanay. The Coward.
Lubin. The Darkness Before Dawn.
Vitagraph. The Way of the Transgressor.
Kalem. The Tenth.
Selig. How Callahan Cleaned Up Little Hell.
Vitagraph. Love, Snow, and Ice.
Lubin. Courage and the Man.
Kalem. The Haunting Fear.
Kalem. When the Mind Sleeps (Myrtle Tannehill).
Essanay. The Greater Courage.

METRO PICTURES CORP.

May 3 Cora (Reife).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 His Own Way (Popular Plays and Players). Florence Reed.
June 7 Fighting Bob (Reife). Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Figman and Lois Meredith).

PATHE EXCHANGE, INC.

Week of June 21st:

Romance of Elaine, No. 25. Two parts.
The Heart That Knew. Three parts.
When Knights Were Bold. Bray Cartoon. Com.
An Intimate Study of Birds. Part 1. Edu.
Pathe Daily News, No. 60, 1915. Top.
Woman and War. Dr. Three parts.
Rise-Hans-Hill. Amer-Hungry. Comedy.
Who Pays? No. 11.. The Fruit of Folly. Dr. Three parts.
Pathe Daily News, No. 51, 1915. Top.

"MOONSTONE"

Four-Part Adaptation of Wilkie Collins's Work Produced by the World Film Corporation for Release June 14. Directed by Frank Crane.

Franklin Blake ..... Eugene O'Brien
Rachel Verinder ..... Elaine Hammerstein
Godfrey Ablewhite, the adventurer .. William Hosell
Rosanna Spearman, maid ..... Ruth Findlay

Probably no filmgoer has failed to be entertained by this same sort of story, the one where the precious gem is stolen from the Hindu idol, pursued by crafty natives, and restored to the reverential eye whence it was abstracted. Involuntarily one guesses the plot at the very start, so that the principal interest lies in the way Mr. Crane has handled it.

Briefly, the English adventurer steals the "eye," the invaluable gem, from the crowded precincts of the worshiping and misaiming idolators. The three special guardians of the "eye" are reduced in caste until they find the stolen article. The chase then switches to England, where the adventurer leaves all his possessions to his niece. Then the crafty ones arrive and fill the remainder of the reels with shadowing, mysterious power to accomplish sudden seizures, the knowledge of opiates, blow-guns and poisons and an apparently limitless power of absorbing and rightly using American customs. The gem, however, is always one or two steps ahead of them. The pursuit, nevertheless, fills the essential of action nicely. It is clear and it is compelling in that incessant movement calls for constant attention. After a good deal of this, in which sleep-walking, safety vaults and submersion are resorted to in keeping the gem concealed, the racial owners secure it again ad replace it, while the young couple is free, as they say in scenario parlance, to clinch.

Undoubtedly the best acting was that of Ruth Findlay, as the maid. Miss Findlay has a very expressive face and features that photograph nicely. In a short interval William Hosell as the adventurer gave a very convincing and athletic portrayal of his character allotment. Both Eugene O'Brien and Elaine Hammerstein looked the part of the young couple. F.

"THE SEVENTH COMMANDMENT"

A Three-Reel Drama Produced by the Kalem Company. Directed by Tom Moore and Written by Harry O. Hoyt. Released July 5.

The Reporter ..... Tom Moore
The Girl ..... Marguerite Courtot

You probably remember what the seventh one is the one your Sunday school teacher sort of skipped over without much comment and Author Hoyt has here constructed a scenario in which one man does run off with another man's wife in the very first reel, without much ado about it, either, and the remainder of the three interesting reels are devoted to the results of this hasty and forbidden move as influenced by the growing up of another generation.

It starts in a village and the correct settings and feelings of this part of the picture with a couple of minor exceptions, were most worthy. It shows the traveling salesman returning to find his wife ensconced in a nearby hotel with one Jones, the latter being rather wearied of his own wife and child. Jones makes a hasty exit through the window, Mr. Salesman divorces his wife, Jones's family return to a branch of her family, and Jones himself disappears to emerge twenty years, or thereabouts, later as the gubernatorial candidate. Mr. Traveling Salesman that was, is on his trail and secures a position as secretary to the very candidate himself. He also sends for a young girl who wants to work for her living and this young girl is the candidate's stenographer. There is also a reporter in love with the young stenographer, and a denizen of the cabarets who looks a lot like the divorced wife of the traveling salesman. However, luckily, none of these people seem to recognize one another. But trouble starts when the Mayor-to-be tries to make love to his typist. The salesman shoots him, while the reporter also does some rushing in for the purpose of protecting the young girl, the daughter, we now know, of the Mayor, the same young girl who as an infant went away with the branch of her mother's family. F.

"THE ROSARY" Film Critics assert that Miss Kathlyn Williams, the World's most popular motion picture Actress, arises to the topmost heights of emotionalism in her characterization of Vera Carew, in Edward E. Rose's gripping drama in seven reels.

"THE ROSARY" Released June 28th, as a Selig Red Seal Play through V-L-S-E, Inc., and branch exchanges. A carefully Selected Company of Players—Beautiful Scenery—An Exciting Story—Wonderful Lighting Effects.

Selig Diamond Specials Are making 'em all sit up and take notice! Book them!

"EBB TIDE," a Selig Diamond Special in three reels, released through regular service on Thursday, July 8th, is an absorbing study of human passions, the law of predestined affinity, and contains subtle acting and carefully chosen scenic locations. The best plots, the highest-salaried players, the most experienced Directors are a combination to make Selig Diamond Specials, in three reels, all that could be desired.

Hearst-Selig News Pictorial Is released every Monday and Thursday and pictures the latest news of all the world. Latest scenes from foreign battlefields are shown twice weekly.

The Selig Regular Program for Week of July 5th

"A STUDIO ESCAPADE," two reels, released Monday, July 5th.
"THE COYOTE," one reel, released Tuesday, July 6th.
"THE ADVENTURE HUNTER," one reel, released Wednesday, July 7th.
"EBB TIDE," three reels, released Thursday, July 8th.
"BOUND BY THE LEOPARD'S LOVE," Jungle-Zoo drama, released Saturday, July 10th.

Selig Movie Special Leaves for California on July 8th $128 Round Trip!

Selig Polyscope Co., Chicago

"The DEPENDABLE Service"

WILL M. RITCHEY

PHOTOPLAYWRIGHT - - AUTHOR OF

The "WHO PAYS?" Series

12 MOTION PICTURE MASTERPIECES

Not only are the scenarios for these three-reel dramas written by Mr. Ritchey, but the plots, with one exception, are original with him. The stories appearing in the newspapers are novelizations from the plots and scenarios by Mr. Ritchey.

ROBERT EDESON

HENRY B. WALTHALL

RECENT RELEASES

HOME, SWEET HOME — STRONGHEART — THE AVENGING CONSCIENCE
LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA
"THE LITTLE COLONEL" in THE CLANSMAN or THE BIRTH OF A NATION

MARY ALDEN

GRIFFITH FEATURES — Mutual Masterpieces

"Man's Prerogative" — Ibsen's "Ghosts"
"Battle of the Sexes" — "Pillars of Society"
"The Birth of a Nation"

REVIEWS OF FEATURE FILMS

"THE ROMANCE OF ELAINE"

The First of the New Series Entitled "The Lost Torpedo." Written in Collaboration by Charles Goddard, Arthur B. Reeve, and George Brackett Seitz. Produced by L. D. and T. W. Wharton. Released June 14.

Elaine ..... Pearl White
Marcus del Mar, foreign agent. ..... Lionel Barrymore
Jameson ..... Creighton Hale
The Whiskered Gentleman .....

Lovers of Elaine have another mystery to confront them, and also to set their keen wits going and probably already answers are pouring, even though no prize be offered, into the Pathe offices, as they formerly did, a sure mark of the interest with which this series is being received. And this continuation of the Chinese part of the series, although its object may differ, although its modus operandi may be radically changed, still has the old measure of transcendent interest in major quantity. It is the same old expert handling in the matter of script and production that made every one of this series a detective masterpiece; it is without doubt another winner.

We may recollect that Kennedy apparently died, together with the Chinaman, in the episode preceding this. So that Elaine and Kennedy's assistant are discovered disconsolate and readily entertaining the company of a German foreign agent who makes his entry to the country from the turret of a submarine. Elaine is easily taken in, as the man represents himself as a United States Federal agent who not only seeks Kennedy but also a torpedo which the latter had invented some time before his death. The clever work at this point of the dog, changes the hiding place from time to time, so that the agents are unable to find the model. About this time, too, the whiskered figure becomes most active and the climax is reached when, single handed, he upsets the plans of the foreign gang, who are in and surrounding the house, and making good his own escape.

Lionel Barrymore is again a welcome figure on the screen, while the other principals remain much as they have been during the preceding instalments. F.

"THE GODDESS"

Sixth Chapter of the Goddard-Morris Serial Being Vitagraphed by Ralph Ince. Released June 14.

Celestia, the Goddess ..... Anita Stewart
Sweetser, a man-about-town ..... Anders Randolf
Freddy, the ferret ..... William Dangman
The Old Lady ..... Mrs. Mary Maurice
Maggie, of the streets ..... Ethel Corcoran
Nellie, of the sweatshop ..... Mary Anderson

Ralph Ince continues, as they say in studio parlance, to put a lot of "stuff" into each succeeding instalment of the series, as we shall presently explain, but the first wise move in the picture was a synopsis outlining the previous action in brief, so that we, as well as any others who might have dropped into the serial at about this time, could enjoy every move of the offering. In fact there was little that any one might not understand. We are aware that this person is a girl who thinks herself an emissary from heaven, who imagines her mission the cure of all economic ills, and though we may smile at her efforts at cure, we cannot but admire the work that, speaking from a dramatic standpoint, she does.

Probably you have heard about the tenements where people lived, one on top of the other, people of all sorts and occupations, into which flat it will be recalled our Goddess drifted in her effort to prevent an eviction. This is the strength of the play, something that in its finish and appeal would be impossible but for the *entourage* of the Vitagraph studios, one that includes a very big staff of the most capable actors. Our friend of the draperies goes from door to door, from floor to floor of the tenement relieving misery, adjusting difficulties that any one less than a Goddess would hardly dare to attempt, it reminds us strongly of that stage cross-section of a flat of some years ago, only here the scenes are consecutive.

The old couple were magnificent, but for that matter there were about twenty others, all leads for a short time, that were almost as good. The above cast gives but a limited number of the excellent artists who participated. F.

"HIDING FROM THE LAW"

Two-Part Kalem Drama Produced by and Featuring Guy Coombs. Written by Mrs. Owen Bronsen and Released July 9.

The situation is just this: The doctor is worn out from overwork and is advised to go on his vacation. His wife prefers to dally in theatricals, for which she has a decided leaning, and refuses to accompany him. So he leaves for the mountains, meets a young school teacher who is also mis-mated with a brutal woodsman and chance and an accident throw them very much in each others' company.

The problem then remains to sever the two couple so that one worthy one may result. Mr. Coombs has staged this rather simple scenario in the South where he might take the fullest advantage of the natural background. He also possesses two excellent leading women for the parts of the wives and some good minor character actors as well. The play derives its title from the fact that the doctor and his lady friend hide in a cave after he thinks he has killed her husband.

It develops, however, that he has gone to the city to furnish evidence for the divorce that the doctor's wife is securing. Returning with much money, as the result of his testimony, and evidently the couple have lived in the cave all the time the divorce was being secured, the others in the saloon waylay him, kill him, and proceed to rob. This removes the teacher's husband and as a note in his pocket tells about the divorce the doctor at once acquaints his just-widowed friend of the circumstances. F.

LICENSED FILM RELEASES

Monday, June 28.

(Bio.) His Fatal Shot. Dr.
(Ess.) Trapped. Dr.
(Kalem) The Bondwoman. Three parts. Broadway Favorites. Dr.
(Lubin) "Road o' Strife, Series No. 13. "The Man Who Did Not Die." Dr.
(Selig) The Girl and the Reporter. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 51, 1915.
(Vita.) The Jarr Family, Series No. 13. "Mr. Jarr and the Captive Maiden." Com.

Tuesday, June 29.

(Bio.) Love's Melody. Two parts. Dr.
(Ess.) Providence and Mrs. Urmy. Three parts. Dr.
(Kalem) The Merry Moving Men. Com.
(Lubin) Her Choice. Com.
(Selig) On the Border. Dr.
(Vita.) The Hand of God. Two parts. Dr.
(Vita.) A Cute Little Bear. Edu.

Wednesday, June 30.

(Edison) Cartoons in the Hotel. Com.
(Ess.) Dud Resolves Not to Smoke. Cartoon. Com.
(Kalem) The Accomplice. Two parts. Dr.
(Lubin) The Path to the Rainbow. Three parts. Dr.
(Selig) The Mystery of Dead Man's Isle. Dr.
(Vita.) The Evolution of Cutey. Com.

Thursday, July 1.

(Bio.) Fate's Healing Hand. Dr.
(Ess.) A Cognizant Count. Com.
(Lubin) By the Flip of a Coin. Two parts. Dr.
(Mina) A Harmless Flirtation. Com.
(Selig) The War o' Dreams. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 52, 1915.
(Vita.) The Honeymoon Pact. Com.

Friday, July 2.

(Bio.) The Sands of Dee. Dr.
(Edison) The Tragedies of the Crystal Globe. Two parts. Dr.
(Ess.) The Little Prospector. Western. Dr.
(Kalem) The Suffragette Sheriff. Com.
(Lubin) Her Mother's Secret. Dr.
(Vita.) Hustling a Husband. Com.

Saturday, July 3.

(Bio.) Luxurious Lou. Dr.
(Edison) Was It Her Duty? Dr.
(Ess.) The Inner Brute. Two parts. Dr.
(Kalem) The Midnight Limited. Episode No. 24 of "Hazards of Helen" Railroad Series. Dr.
(Lubin) Day on the Ponge. Com.
(Selig) The Trail to the Puma's Lair. Dr.
(Vita.) The Criminal. Three parts. Broadway Star Feature. Dr.

MUTUAL FILM RELEASES

Monday, June 28.

(Amer.) By Whose Hand. Two parts. Dr.
(Keystone) Pulled by Fido. Two parts. Com.
(Rell.) The Showdown. Dr.

Tuesday, June 29.

(Beauty) The Madness. Dr.
(Maj.) The Kid Magician. Com.
(Than.) Crossed Wires. Two parts. Dr.

Wednesday, June 30.

(Amer.) A Good Business Deal. Dr.
(Broncho) The Sea Ghost. Two parts. Dr.
(Rell.) In Old Mexico. Misc.

Thursday, July 1.

(Domino) The Failure. Two parts. Dr.
(Mutual Weekly) No. 26, 1915.

Friday, July 2.

(Amer.) A Woman Scorned. Dr.
(Falstaff) The Silent Co-Ed. Com.
(Kay-Bee) His Mother's Portrait. Two parts. Dr.

Saturday, July 3.

(Rell.) Little Marie. Two parts. Dr.
(Royal) One Good Cook. Com.

UNITED FILM RELEASES

Monday, June 28.

(Ideal) The Unpardonable Sin. Two parts. Dr.

Tuesday, June 29.

(Superba) Bumped for Fair. Com.

Wednesday, June 30.

(Empress) In Leash. Two parts. Dr.

Thursday, July 1.

(Luna) When Quality Meets. Com.
(Starlight) They're in Again. Com.

Friday, July 2.

(Premier) The Gambler's Daughter. Two parts. Dr.

Saturday, July 3.

(Lariat) Montana Blunt. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, June 28.

(Imp) (No release this week.)
(Joker) The Mechanical Man. Com.
(Victor) The Cheval Mystery. Three parts. Mystery. Dr.

Tuesday, June 29.

(Gold Seal) Under the Crescent. Adventure No. 5. "In the Name of the King." Two parts. Dr.
(Nestor) When Hubby Grew Jealous. Com.
(Rex) (Title not decided.)

Wednesday, June 30.

(Animated Weekly) No. 178.
(Gaumont) The Grail. Two parts. Semi-West. Dr.
(L-Ko) (No release this week.)

Thursday, July 1.

(Biz "U") The Old Grouch. Dr.
(Powers) The Cameron Sisters. Vaudeville Act.
(Powers) The Miniature Circus. Vaudeville Act.
(Powers) Marvels of the Insect World. Edu.
(Rex) Vanity. Two parts. Domestic. Dr.

Friday, July 2.

(Imp) The Marble Heart. Four parts. Romantic. Dr.
(Nestor) When the Spirits Moved. Com.
(Victor) (No release this week.)

Saturday, July 3.

(Bison) Jane's Declaration of Independence. Two parts. Independence Day. Dr.
(Joker) A Skin Game. Com.
(Powers) Fifty Years Behind. Dr.

Thomas A Edison is producing

4-Reel Features

Worthy of the man who gave Motion Pictures to the world—

On the Regular Program

Marc Mac Dermott

and

Mabel Trunnelle

in the

4-ACT FEATURE OF POWER

"EUGENE ARAM"

Seldom is it that a story is found big enough to comprehend all the versatile breadth of Marc MacDermott's living art, but "Eugene Aram," story of stories, vibrant with pathos, glorious endeavor, tender love, and ignominious death for the guilt of another, rings with the power of Marc MacDermott's portrayals, the genius of a prince of story tellers this period does not approach—Bulwer Lytton—beautified and intensified with the skill of Director Richard Ridgely. With Mabel Trunnelle, Edward Earle, Bigelow Cooper, Gladys Hulette, Herbert Prior and George Wright. Friday, July 9th.

Margaret Fruesing and George Wright in "The Brand of Cain." One act drama. Direction of author, Eugene Nowland. A bunch of comedians in "It May Be You." One act. Direction, Will Louis. Wednesday, July 7th. Saturday, July 10th.

GENERAL FILM COMPANY'S *Regular Service*

CRANE WILBUR

LUBIN COMPANY

PAUL DOUCET

Lead in the coming Fox Film Corp. Release

"THE DEVIL'S DAUGHTER"

Inspired by D'Annunzio's La Gioconda

Artistic direction of FRANK POWELL

Invites Offers for Feature Productions

Address GREEN ROOM CLUB

LITTLE MIMI YVONNE

Adrienne in "A Celebrated Case"

NOW OPEN FOR SPECIAL ENGAGEMENT IN FEATURE FILMS

Address: 136 West 65th St., New York

WILLIAM GARWOOD

Universal Films Imp Brand

PEDRO de CORDOBA

LEADING MAN

LASKY FEATURE PLAY CO. HOLLYWOOD, CAL.

REVIEWS OF FEATURE FILMS

"THE HAND OF GOD"

Two-Part Vitagraph Drama Produced by Captain Harry Lambart from the Script by Frank Dazey. Released June 29. Split with "California Scrap Book."

Hugh ..... Charles Wellsley
Gladys, his wife ..... Naomi Childers
His Little Son ..... Bobby Connelly
Jessie, his sister ..... Betty Gray
David, his father ..... George Stevens

We have no hesitation in calling this film an entire success, a success founded on old lines, but differing because of several vital changes. Briefly the story is a form of the "it is my brother" plot, the kind where the jealous husband learns the futility of his fears. Here it is the wife, the other woman is the sister long lost, but the point in which it radically differs is in what happens.

Old-fashioned homestead and folks are represented in which a father turns out of his house a daughter who persists in the company of a young man who has been proven to be all that he thought him. Now this has been steadily going through the mind of the brother years later recalled by the sight of his family album, when a face at the window distracts him. It is, as one may imagine, his sister, who fears the scorn of the world, but finally agrees to act as his secretary, provided his wife shall not know. It is not long therefore, before his solicitude is mistaken by his wife. She sees them in an apparently earnest embrace, screams, drops to the floor and is paralyzed with fear, and rendered speechless.

The sister, who had intended leaving, now determines to remain, nursing the woman who hates her. Then one day, the woman partly recovered, determines to take her own life and pours out an overdose of medicine. She is, however, unable to raise it to her lips. Her little son, come in search of a drink, would take the poisonous liquid, but the mother succeeds in dashing the glass to the floor. Her use of speech and limbs is thereby also recovered, although one might suppose this to be accomplished by a lightning bolt from the flashing outside. As she has learned of the sisterly relation all is forgiven.

The points where this film gets over the strongest are in the humanness of the family relationship and in particularization of directorial details, such as a church congregation coming home in the rain while the storm is playing outside the sick woman's window. The work of the cast was excellent. It is another of those fine Vitagraph castings in which the praise must be for all collectively as well as individually. F.

"HIS FATHER'S RIFLE"

A Three-Part Modern Drama Written by Joseph F. Poland and Produced by the Selig Polyscope Company Under the Direction of Edward J. Le Saint for Release June 17.

Elsa Birch ..... Stella Razetto
James Birch ..... William Howard
Kirke Warren ..... Guy Oliver
Higgins ..... Bert Greasy

This three-part drama with a jungle setting and the plenteous use of wild animals is well written, with some consideration given to the demands of moving picture construction. There is a plot, a motive showing reasonableness of action and a good strong climax. The director has used to the utmost the natural beauty of jungle settings and there was some extra clear, distinct photography.

Kirke Warren, a celebrated animal painter, gives his servant, Higgins, a day off, and the latter goes hunting in the jungle, using his master's rifle. He accidentally shoots and kills Birch, a wealthy farmer, and frightened at the accident, runs away, leaving the rifle. One of Birch's servants discovers the dead body and the rifle and carries the latter home to Elsa, Birch's wife. She swears to find the owner and revenge her husband's death. Two years later Warren attends a house party given by Elsa and there discovers his rifle. She, thinking he is guilty of her husband's death, has her servant take the cartridges out of the gun and substitute those of a larger calibre in his cartridge belt. On a lion hunt the gun naturally fails to work and Warren, in a hand to hand encounter with the lion, has his shoulder badly lacerated. Elsa, remorseful over her act, goes out in the jungle to warn Warren, but misses the party and is captured by savages. Warren, returning, organizes a rescue party and in a strenuous fight in the Zulu village rescues Elsa. Warren and Elsa have fallen in love and the picture closes with the promise of the usual happy ending. E.

"FROM CHAMPION TO TRAMP"

A Three-Part Modern Drama Written and Produced for the Lubin Company by Romaine Fielding for Release June 17.

Shirley Christy, the tramp .... Romaine Fielding
The Girl ..... Vinnie Burns
The Other Man ..... Jack Lawton
The Girl's Father ..... Reece Karnes
The Tramp's Mother ..... Andell Higgins
Hunt ..... Monroe Johnson
Jamieson ..... Harold Lynn

Emanating as it does from the pen of Romaine Fielding, one is rather surprised at the mediocre character of this three-part drama dealing with the cinder track. One is also surprised that such a careful student of the artistic as Mr. Fielding should stage a championship mile run on a typical country horse racing track. Under such conditions it is hard to conceive just what the race was the championship of, probably of Hobocus County, still the impression that the picture sought to convey was that it was an international championship. Furthermore, it is not quite clear why, after the race, which serves as the climax, there should be such a strenuous rough and tumble fight, even though it was a very good fight.

In a championship race one of the contestants deliberately fouls another and at the finish the person committing the foul accuses the winner of the race of the dastardly deed. He is called before the committee and disqualified. The disgrace is such that he cannot bear up under it and becomes a tramp.

The scene then changes to the Far West, where a match running race is being staged between two contestants, one of whom is Jamieson, who committed the foul in the other race. Just previous to the race he puts some drug in the drinking water, causing his opponent to be seized with violent cramps. The tramp fortuitously appears and seeing the state of affairs offers to run in the sick man's place. Consent is obtained and he wins the race. A secondary love interest has been introduced which adds slightly to the interest of the story. E.

"WHICH SHALL IT BE?"

Two-Part Thanhouser Drama Founded on the Famous Poem. Produced by Ernest C. Warde and Released June 22.

The Father ..... Ernest C. Warde
The Mother ..... Jane Williams
Their Daughter ..... Lorraine Huller

While the copyright, if there ever was one, has expired on this poem, written a good many years ago, Thanhouser will need no protection, for this film, as Mr. Warde has so ably produced it, there need be no fear of competition.

The exquisite lines of the poem, telling of the poverty of the couple with seven children, who are offered by a rich neighboring couple, much money and land in consideration of their parting with one child. The lines refer especially to the parents going from crib to bed in their vain endeavor to part with one.

To begin with Mr. Warde has an exceptional lot of child actors at his command, including the Kid, the Kidlet, the Twins, one of the Stuart babies and two more, all quite capable of filling their parts, a most unusual child gathering. Then he has hardly tried to make his picture dramatic. He allows his children to play and romp around quite naturally. Later, of course, comes the extreme pathos of the endeavor to part with a child, and here the lines of the poem come in quite handily.

It is really an exquisite bit of film, a subject that will appeal to every mother and father, and put on in such a way as concerns clear photography, nice acting and modulation in handling that will carry it straight to the hearts of nine out of ten of its beholders. F.

"THE INSURRECTION"

A Three-Part Modern Drama Written and Produced by George Terwilliger and Featuring Ormi Hawley and Earl Metcalfe. Produced by the Lubin Company for Release June 16.

Lolita ..... Ormi Hawley
Her Father ..... Herbert Yorke
Lieutenant Hubbard ..... Earl Metcalfe

This three-part feature has the United States Navy for its foundation and this naturally proves to be quite the most interesting part of the picture. The story was written merely for the purpose of carrying the warlike operations of the navy, including the landing of blue jackets and the establishment of a shore battery, mine laying, the preparation for firing and exploding of a torpedo, the arrival of the fleet and the patrolling of the waters by speedy torpedo boats. Ormi Hawley in the feature role is pleasing, though she has little to do but pose beautifully amidst elaborate and beautiful settings. Earl Metcalfe gave an able characterization of a lieutenant in the United States Navy, but was not called upon to act, as the story possesses little of the dramatic.

In order to quell an uprising, the United States battleship fleet is ordered to a foreign port, ostensibly South American or Mexican. Lieutenant Hubbard is in love with Lolita, the daughter of the leader of the revolutionists. Her father uses her love to mislead the Americans with false information, with the result that the shore battery is attacked and captured by the revolutionists and Hubbard taken prisoner. In some mysterious manner Lolita signals the fleet, which bombards the city. A landing party captures the revolutionary leaders and the picture ends with love and kisses. E.

One Man's Evil (101 Bison, June 19).—If one might judge by this, all film roads lead to melodramatic endings, for here we have a variation of the same old story, but not enough of a variation, unfortunately, to lend the result the distinction it should have. It is a four-degree love story, acted by a cast including Edna Maison, Arthur Shirley, William Clifford, and Ray Gallagher—a somewhat new arrangement among Universal stars—and is presented, scenically, in an average mean manner. The friend of the girl who is engaged to the sheriff, comes West, and the girl's brother and a stranger in camp are both after her friend. The stranger is accused of a pistol shot which the brother fired, and is landed in jail. An attempted lynching is thwarted by the sheriff's girl, and then her brother comes back to confess, which enables everything to end well. F.

PARAMOUNT PROGRAM
JESSE L. LASKY
PRESENTS
RELEASED THROUGH PARAMOUNT PICTURES CORP.
JUNE 28TH
JESSE L. LASKY FEATURE PLAY CO.
120 W. 41ST ST., NEW YORK CITY
JESSE L. LASKY, PRESIDENT — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER — CECIL B. DeMILLE, DIRECTOR GENERAL

HENRY OTTO
Producer
AMERICAN FILM MFG. CO. SANTA BARBARA STUDIOS

"Griffith Films"
SPOTTISWOODE AITKEN
Under the personal direction of
D. W. Griffith

Emmett Campbell Hall
PHOTOPLAYWRIGHT—Lubin Company
Showing— "ROAD O' STRIFE" —a serial

WALTER EDWIN
DIRECTOR

Frank H. Crane
Director — Peerless Features

ELEANOR BARRY
CHARACTER LEADS
LUBIN FILM CO.

CHARLES M. SEAY
Producing Director
Address care SCREEN CLUB

THE FROHMAN AMUSEMENT CORPORATION
Gustave Frohman ANNOUNCES
THE PHOTO-PRODUCTION OF THE COMEDY
JUST OUT OF COLLEGE
Written by GEORGE ADE
A splendid cast includes EUGENE O'BRIAN
18 East 41st Street • • WILLIAM L. SHERRILL, Gen. Mgr.

REVIEWS OF LICENSED FILMS

Mr. Jarr and the Captive Maiden (Vitagraph, June 23).—Although there seemed little plot to this one-reel continuation of the Jarr stories, the audience found plenty therein at which to laugh. It concerned the young ones, principally. After some space has been utilized in showing their various pranks as punishment, Willie Jarr is made to pose as model for a gown rapidly nearing completion. Unable to bear the indignity he wanders out, meets his father, and his mother seeing her husband's arm about the waist of the maiden is horrified, until an explanation solves the riddle. Harry Davenport continues as director. F.

Capturing Bad Bill (Lubin, June 15).—A split-reel comedy written by E. W. Sargent and featuring Ben Walker and Mabel Paige, in which the keeper of a restaurant captures a desperado by means of a sleeping powder. Some of the situations are more or less amusing. E.

Caught With the Goods (Lubin, June 15).—C. R. Middleton is the author of this split-reel comedy, featuring George Welch and Mabel Paige, which relates the adventures of a gambling justice of the peace and his termagant wife. While spying on her husband the wife is caught in a raid, the justice escapes, and, when the gamblers are brought before him for trial, he lets them all go, with the exception of his wife, whom he sentences to thirty days in jail. E.

The Heart of the Sheriff (Selig, June 15).—Called a Western drama this single-reel offering is better classed as a pictorial narrative. The sheriff has an adopted daughter, whom he objects to relinquishing when she falls in love. Much of the picture is taken up with the way in which the sheriff found her several years before. The lover proves to be a bandit, and is killed after an exciting chase by the sheriff and his posse. The daughter seeks consolation in the love of her adopted father.

Dreamy Dud in the Swim (Essanay, June 16).—A series of well drawn and amusing animated cartoons that succeed in bringing numerous laughs, and that is quite enough to say of an offering of this kind. If it succeeds in getting laughs it has accomplished its purpose. E.

Philanthropic Tommy (Vitagraph, June 16).—Lucille Hammill carries off all the honors, with the exception of those belonging to the director and photographer, in this single-reel offering, which has a very pretty little story of the narrative type for its foundation. A wealthy little girl is disappointed because she has to eat her birthday dinner alone, and in the goodness of her childish heart insists upon three poor people sharing her good things with her, a messenger boy, a poor old woman, and a burglar, with the result that she is able to save her sister from disgrace, her father from implication in a crooked business deal, and her mother from the loss of a valuable string of pearls. E.

A Wild Ride (Kalem, July 10).—The particular excess to which this one-reel Helen Holmes picture takes us is in seeing a fireman temporarily deranged, seize a locomotive, tie the brave telegrapher to the driver of the engine, the rod that connects the two front wheels, and to see her whirled madly down the tracks tied in this, to put it mildly, uncomfortable position. One may readily believe that Miss Holmes was sick for a good while afterward. Another "stunt" was in having a freight train pass over the demented man as he lay between the tracks. Still another was jumping onto the locomotive going at good speed, so that this one-reeler would seem to be supplied with its usual share of thrills. J. P. McGowan directed. F.

Some Romance (Kalem, July 6).—Ham and Bud show no let-up in their efforts to amuse a responsive public, their latest attempt being at the street cleaning avocation. Their superior tells them to work every time they hear his whistle, and thereafter they are annoyed in the midst of delectable love affairs by the whistle. Also a lady who loses a necklace and applies to them for aid in finding it figures in the further development of the reel. F.

Their First Quarrel (Vitagraph, June 25).—Sydney Drew—and his wife—continue to turn out excellent one-reelers. This, by the Rev. Cyrus Townsend Brady, being more pathetic than a comedy as was intended. It is merely the picture of a wife and husband divinely happy, until a letter from an old friend to her husband, awakens the wife's unjust suspicions. The couple then goes to other extremes, and decides to part for good, but a little consideration draws them together. F.

Whose Was the Shame (Essanay, June 14).—Though very, very slight, this single-reel picture is extremely pretty, both as to theme and the manner in which it has been produced. A famous young artist is in love with a wealthy girl, a member of the nobility, and fears that she will not accept him on account of his lowly origin. He takes her to his father, a farmer, resolving that she shall see the kind of stock from which he sprung before he proposes. The girl astounds him by saying that her father forced her to marry when she was eighteen a nobleman unfit for any innocent young girl to know, and asks who should be ashamed of their father. Beverly Bayne and Jack Meredith have the feature roles, and do the little they are called upon to do capably.

Hearst-Selig News Pictorial, No. 47.—Interesting and well-photographed news events of the week including school children visiting the warships in the Brooklyn Navy Yard; Spokane Day at the Panama-Pacific Exposition; graduation exercises at the United States Naval Academy at Annapolis; fete of 18,000 school children in the stadium at Tacoma, Wash.; new Summer styles in black and white by Lucile; reunion of coast guard officers; pageant of Chicago school children; German troops clearing away debris caused by a bombardment in a newly-captured city in the north of France; scenes taken in the Italian quarter of London on the receipt of news of Italy's entrance in the world war; hundreds of Italian reservists leaving New York to join their regiments at the front; views of William Jennings Bryan and views of President Wilson. E.

A Romance of Old California (Biograph, June 14).—Victor Sottman and Mary Malatesta do some able and pleasing work in this single-reel picture of the "dolce far niente" days of old California before the American conquest. The wealthy son of a rich plantation owner is blind, Chiquita, a poor street singer, takes pity on his infirmity, and plays and sings for him until through constant association they both lose their hearts. His parents are anxious that he should marry their ward, but she will have nothing to do with him as long as he is blind. An operation restores his sight, and now that he is cured he insists upon marrying the companion of his days of darkness, but his parents object. Chiquita becomes delirious, and wanders off, and her lover sets off to search. He finds her, and carrying her to his home, insists upon their marriage. E.

FEATURE FILMS

Letters Entangled (Selig, June 14).—This two-reel feature is what may be termed a coincidental drama—that is, a play in which the main action of the plot depends on a mere coincidence. It is the story of a girl who loved too well and paid the price of a life of loneliness and sorrow. John Wilson and Grace Livingston were sweethearts, who failed to observe the rigid rules of convention. John goes to the city looking for work, and writes Grace that he will send for her soon, and they will be married, but in the meantime to keep their secret. Grace's aunt intercepts the letter, and drives her from home, and returns John his letter, so that they lose track of each other. Grace goes to the city, and gets a position in a dressmaking establishment, and later gives birth to a daughter. Sixteen years later, John, now a successful lawyer, is engaged to be married to a wealthy society girl, who orders her wedding dress from Grace, now in business for herself. When she delivers the gown John recognizes her and embraces her. His fiancee sees them, and breaks the engagement, and, John following Grace to her home, makes an earnest plea for their immediate marriage, but Grace, taking him to the window, points to their sixteen-year-old daughter, and says: She has been brought up in the belief that her father is dead. It is too late now." And, so for the daughter's sake, the two separate. As a picture of human experience, the story does not ring true. The direction and photography were well done, and the cast supporting the two stars was strong and able. E.

The Tomboy (Pathe).—Henry King, Jackie Saunders, and Daniel Gilfeather as the young man, the girl, and her father, take three of the leading parts in this active drama of the West. It is staged in the granite butte country where sunshiny crags jutting into the air make a startling and beautiful backing. From the very beginning the girl is obsessed by the ubiquitous villain, who is a laborer in the working moments. On the other hand she favors the young and good-looking paymaster. So that the villain and his assistants kidnap the paymaster, leave him gagged and bound by the wall, while they play poker for the proceeds of his pay-bag. Now the girl, who justifies her appellation by the male get-up is recklessly driving a machine along precipitous paths when tires skid and she is knocked senseless. She recovers to see her lover in the cabin, but Mr. Villain captures her before she can do aught about it, imprisoning her in a noisesome place, where a snake vermiculates joyously. She escapes from there, and goes back for help. This she gets, villains are freed, while lovers plight their troth in a warm embrace before the camera. F.

The Frame-Up (Kalem, July 7).—Kalem has evidently sensed the demand for detective dramas, dramas of the underworld, and such plots that include misdeeds, and then detectives for their detection. Hamilton Smith is the author, James Horne the producer. The leads are played by Ollie Kirkby and Frank Jonasson. Here these latter two are discovered as pals, in one sense of the word, when another underworld character—Paul Hurst—sees the girl and admires her. As the feeling does not seem to be reciprocated he determines to put her male friend out of the way. To this end he gets another thief to plan a robbery, with her friend, the detectives are "tipped off," and both thieves are taken, although the second is most indignant that the other man should have double crossed him. He tells the truth then, and the male pal of the gal determines to be revenged. The girl pal puts a revolver, with great intuition, beneath the chair he is to occupy at the trial, succeeding in penetrating the prisoners cage with ease, that is only rivaled by her intuition. So that when the man who wishes him out of the way testifies, a pistol flashes and a body falls. Then both criminals are handcuffed together, and the fate of the girl seems somewhat doubtful. Now, allowing the improbability of the plot at various points, what is left is a high degree of interest, an interest that will recommend the picture to its many audiences. F.

Mrs. Van Alden's Jewels (Biograph, June 15).—Louise Vale, Jack Drumeir, and Franklin Ritchie do some very pleasing work in this two-part story of crime and mystery, which has some good photography and is ably directed. Like most mystery stories, it starts in the middle and works to both ends. A thief procures a position in a wealthy family as valet, and in attempting to steal a large quantity of jewels shoots and kills the owner of the valuables. The woman's secretary is arrested, and charged with the crime, but at the trial tells how the valet, who had testified against her, had secretly married her several months before and then deserted her. A newsboy finds the valet's pocketbook with incriminating papers inside, which substantiates her story, and she is acquitted and the real murderer apprehended. E.

WM. CHRISTY CABANNE
Reliance and Majestic Features
"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.
COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.
IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

J. W. JOHNSTON
Lead—Metro Pictures
In Preparation: Ralph Cowdray in "THE SEALED VALLEY"

ESTELLE ALLEN
LEADS
NEW YORK MOTION PICTURE CORP.

CLEO RIDGELY
THE CONTINENTAL GIRL
With Jesse L. Lasky Feature Play Company, Los Angeles, Cal.

F. McGREW WILLIS
AUTHOR
Willis & Inglis, Representatives, Wright-Callender-Andrews Bldg., LOS ANGELES
Writing Exclusively for Universal

130 W. 46th St., N. Y.
CLIFFORD BRUCE
Feature Leads
DIRECTION FRANK POWELL
Current Release: A FOOL THERE WAS—CHILDREN OF THE GHETTO
THE VALLEY OF THE MISSING
Next Release: PRINCESS ROMANOFF

GEO. FITZMAURICE
Releasing his own features through the
PATHE EXCHANGE
In preparation—Via Wireless
The Battle (Geo. Kleine)

WALLACE C. CLIFTON
Photoplay Author
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

THE WILLIAMS PRINTING COMPANY NEW YORK